

THE ATHENÆUM

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No. 3215.

SATURDAY, JUNE 8, 1889.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

ROYAL ACADEMY OF ARTS.—NOTICE IS HEREBY GIVEN, that the President and Council will proceed to elect on **TUESDAY, June 18, ONE COURSE ANNUITY** and One or more **TURNER ANNUITY**. Applicants for the Course Annuity, which is of the value of not more than 80*l.*, must be deserving Artists, Painters in Oil and Water Colours, Sculptors, Architects, or Engravers in need of aid through unavoidable failure of Professional Employment or other causes. Applicants for the Turner Annuity, which is of the value of 50*l.*, must be Artists of repute in need of aid through the unavoidable failure of Professional Employment or other causes. Forms of Application can be obtained by letter addressed to the Secretary, Royal Academy of Arts, Piccadilly. They must be filled in and returned on or before Saturday, June 15. Candidates unsuccessful at the recent Turner Election will not be required to renew their application on this occasion.
By order,
FRED. A. RATON, Secretary.

CHARITY COMMISSION.

In the Matter of the Charity called "The British Institution 'SCHOLARSHIP FUND,'" regulated by a Scheme of the Charity Commissioners of the 15th July, 1887.

And
In the Matter of "The CHARITABLE TRUSTS ACTS, 1853 to 1887."
By direction of the Board of Charity Commissioners for England and Wales, **NOTICE IS HEREBY GIVEN**, that an Order is proposed to be made by them, after the expiration of one calendar month, to be computed from the first publication of this Notice, establishing a scheme in partial variation of the above-mentioned Scheme of the 15th July, 1887.

It is proposed to provide that the freedom of competition for the Scholarships may be restricted by such reasonable regulations as may be made by the Trustees with the approval of the said Board. Any objections to the proposed Order, or suggestions for its modification, may be transmitted to the Commissioners in writing, within twenty-one days from the first publication of this Notice, addressed to the Secretary, Charity Commission, Whitehall, London, S.W.
Dated this 15th day of May, 1889.
D. R. FEARON, Secretary.

INSTITUTE OF CHEMISTRY OF GREAT BRITAIN AND IRELAND.—EXAMINATIONS IN PRACTICAL CHEMISTRY for the ASSOCIATESHIP of the INSTITUTE will be held at King's College, London, in July (Prof. J. Miller Thomson, F.R.S., Examiner). Also at Birmingham, Dublin, Glasgow, and Manchester. Candidates are required to produce evidence of having passed through a course of three years' training in Chemistry, Physics, and Mathematics at one of the Colleges approved by the Council. According to the Regulations every Candidate must also pass an Examination in Practical Chemistry, conducted by a Special Examiner appointed by the Council, before he can be admitted to the Associateship. Full particulars may be obtained on application to the Secretary, Mr. CHAS. E. GOSWAM, F.R.S., at the Office of the Institute, 9, Adelphi-terrace, London, W.C.

A RUNDEL SOCIETY.—NATIONAL GALLERY.
—In accordance with the Resolution passed at the last Annual General Meeting, the Collection of Water-Colour Copies, from ancient Italian, Flemish, and German Masters, which have been published in Chromolithography, has been lent to the Trustees of the NATIONAL GALLERY, and is now exhibited in two lower rooms of that building. The remaining Collection of Unpublished Drawings, amounting to nearly 200, may still be seen at the Society's Gallery, from 10 till 5; Saturdays, 10 till 4. Admission free.
D. H. GORDON, Secretary.
19, St. James's-street, S.W.

A RUNDEL SOCIETY.—ADMISSION OF NEW MEMBERS.—It is decided to-day by the Council that all persons who may enter as Members of the Society during the present year shall be immediately promoted to the Class of Second Subscribers, instead of remaining for some time in the Class of Associates as formerly.
By order,
D. H. GORDON, Secretary.
19, St. James's-street, S.W., May 15, 1889.

GROSVENOR GALLERY.
NOW OPEN, 9 A.M. to 7 P.M.
SUMMER EXHIBITION.
Admission, One Shilling.

MUSICAL GUILD. Constituted by the Ex-Scholars and Ex-Students of the Royal College of Music.—**THIRD CONCERT, WEDNESDAY, June 12, at 5, TOWN HALL, KENSINGTON.** Programme—Piano Quintet in D Minor, Op. 35 (G. V. Stanford); Song, "Victoria" (Carissimi); Solo for Pianoforte, Scherzo, Op. 4 (Brahms); Sonata for Pianoforte and Violin in A minor (Schumann); Song, "Near Thee" (J. Raff); String Quartet in B flat, Op. 13 (Beethoven). Executants—Vocalist, Mr. Daniel Price; Pianoforte, Miss Marian Osborn, Miss Annie Fry, and Miss Maggie Moore; Violins, Mr. Arthur Bent, Mr. Wallace Sutcliffe, and Miss Zoe Frye; Violas, Mr. Emil Kruus and Mr. Alfred Hobday; Violoncello, Mr. W. H. Squibb; Accompanist, Mr. Frederic Sewell.—Serial Tickets, 1*l.* 1*s.*; Single Stalls, 6*s.*; Unreserved Seats, 3*s.*; Admission, 1*s.*; to be had of STANLEY Lewis, Wren & Co., New Bond-street; Mr. Wirtz, 77, High-street, Kensington; and Hon. Sec., Mr. FRANK KILGUS, 5, Arden-road, W.

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UNIVERSITY COLLEGE, LONDON.
ARCHEOLOGY.

Prof. R. S. POOLE will lecture on **WEDNESDAY, June 12, at 5 P.M.**, "On the Place of Archaeology in School and University Education." It is proposed to give during the Vacation Classes of an Educational Character especially for Students in Archaeology in the Final Schools at Oxford and Cambridge.
J. M. HORSBURGH, M.A., Secretary.

SPORTING ARTICLE, by one of the best-known Racing Writers of the day, can be supplied to Weekly Papers at moderate charge.—Apply CENTRAL PRESS, 22, Parliament-street, S.W.

CIVIL SERVICE COMMISSION.—FORTH-COMING EXAMINATION.—DRAUGHTSMAN in the HYDROGRAPHICAL DEPARTMENT of the ADMIRALTY (17-25), 25th June. Experience in Hydrographical Chart Drawing essential. The date specified is the latest at which applications can be received. They must be made on Forms to be obtained, with particulars, from the SECRETARY, Civil Service Commission, London, S.W.

SUB-EDITOR and LITERARY ASSISTANT.—WANTED, a capable Reader, Paragraphist, and Descriptive Writer, with some Medical Knowledge, for a Weekly Scientific Journal with a large circulation.—Address Editor, care of Messrs. Street & Co., 30, Cornhill, E.C.

REQUIRED, a JOURNALIST who, given the Subject and Materials, would be capable of Writing up a few LEADERS on a certain matter and procure their insertion in one of the London Papers.—Apply, by letter only, to B., care of Messrs. R. F. White & Son, 35, Fleet-street, E.C.

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"TANGYER" TECHNICAL SCHOLARSHIP IN CHEMISTRY.
AN EXAMINATION in THEORETICAL and PRACTICAL CHEMISTRY for the above SCHOLARSHIP, which is of the value of 30*l.* tenable for one year, will be held in the College on THURSDAY and FRIDAY, July 11 and 12, 1889. The Holder of the Scholarship will be required to devote the whole of his time to the Study of Chemistry in the Chemical Laboratory of the College. Further particulars may be obtained on application to GEO. H. MOBLEY, Secretary.

PUBLISHING BUSINESS, established 40 years.—A SHARE is OFFERED to one in the Trade having Capital to invest; or, if preferred, the Transfer of the Business wholly.—PUBLISHER, care of Mr. GAWTHROP, 15, Long-acre.

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WANTED, a Competent Person to SEARCH at RECORD OFFICE, BRITISH MUSEUM, and other Libraries, for Family References.—Address, stating terms, to D. M., care of Davies & Co., Advertising Agents, 1, Finch-lane, Cornhill.

SHORTHAND.—LADY, writing Pitman at 140. WANTS WORK, resident, non-resident, periodic, or occasional. Legible non-feminine longhand; good correspondent, reporter, &c.; knowledge of German, French, and literary matters.—Z. A., 19, Keppel-street, Russell-square, W.C.

FARM PUPILS.—GENTLEMEN are RECEIVED on the FARMS of the AYLESBURY DAIRY COMPANY, Limited, Hornham, Suffex. 1,400 acres, Arable and Pasture. 400 Head of Cattle. Dairy.—For terms and particulars apply to the SECRETARY, Aylesbury Dairy Company, in London, St. Peterburgh-place, Baywater; or Hornham, Suffex.

TO SCULPTORS and OTHERS.

The Officers of the Royal Irish Constabulary offer a PREMIUM of 10*l.* for the DESIGN selected for a Memorial to be erected in the Hall of the Officers' Mess, R.I.C. Depot, Phoenix Park, Dublin, to perpetuate the memory of the late District Inspector Martin, at a cost not exceeding 10*l.*

Designs to be sent, on or before 3rd July next, to the Commandant, R.I.C. Depot, Phoenix Park, Dublin. The Officers reserve to themselves the right not to accept any of the Designs offered, and those not accepted will be returned to the sender. Further particulars can be obtained, and the site for the memorial inspected, on application to the Adjutant, R.I.C. Depot.

KING'S COLLEGE, LONDON.
OFFICE of SENIOR LECTURER in MATHEMATICS.

THE APPOINTMENT will be VACANT at the end of the present Term, and the Council are now ready to receive applications from Gentlemen desirous of offering themselves as Candidates. For particulars apply to J. W. CUNNINGHAM, Sec.

PARIS.—The ATHENÆUM can be obtained on SATURDAY at the GALIGNANI LIBRARY, 224, Rue de Rivoli.

ELECTION of HEAD MASTER for the CITY of LONDON SCHOOL.—The Act of Parliament for establishing this School having appointed certain Professors of King's College and University College, London, to select and return to the Corporation of London the Three Candidates best qualified for the office of FIRST or HEAD MASTER, which will become VACANT at Michaelmas next by the resignation of the Rev. Dr. Abbott, gentlemen who intend offering themselves as Candidates (whose age must not exceed 40) are requested to transmit not less than twelve printed copies of their testimonials, with the originals, not later than Saturday, the 22nd of June next, addressed to the Secretary, at the School, Victoria Embankment, E.C., where further particulars may be obtained between the hours of 9 and 3. The salary will be 1,000*l.* a year inclusive. The Professors will meet at the School for the examination of the testimonials at half-past 4 on Friday, the 23rd June next.

THE SALT SCHOOLS, SHIPLEY.—HEAD MASTER for the Boys' High School WANTED in January next. Must be an experienced Teacher and Graduate of a University. Salary and capitation.—For particulars apply to WILLIAM FAY, Secretary to the Governors.

LEEDS SCHOOL of ART, in connexion with the Leeds Mechanics' Institution and Literary Society. The HEAD-MASTERSHIP will be VACANT at the end of the present Term (August 1). The Council are prepared to receive applications from candidates for the position, which must be sent in not later than Saturday, 29th June. Further particulars may be had from the Secretary, J. O. DAYSON, Secretary.

SCHOOL of ART, TOWN HALL, ROCHEDALE.

The Committee desire to secure the services of an ART MASTER for their New School of Art to be opened in September next. The Science Subjects I, II, and III, will form part of the curriculum, and the Committee would prefer that they should be taught by the Art Master.

Applications, stating qualifications, experience, and salary required, should be forwarded to the undersigned not later than Friday, June 14th. 3, 5, Entwistle-road, Rochdale. J. W. JONES, Secretary.

LIVERPOOL INSTITUTE.—WANTED, a WRITING MASTER for the High School after the Summer Holidays. Salary 150*l.* a year. He will be expected to teach Writing and Book-keeping, and it is desirable that he should have a knowledge of Shorthand. Applications, endorsed on outside with "Writing Master," with copies of testimonials, to be sent to CHARLES SHARP, Secretary, Mount-street, Liverpool, before 4 June 24th.

UNIVERSITY COLLEGE of SOUTH WALES and MONMOUTHSHIRE.—The Council are prepared to appoint a PROFESSOR of ENGLISH LANGUAGE, LITERATURE, and HISTORY. The Stipend of the Professor will be 300*l.* per annum.—Applications, with testimonials, should be forwarded, before the 30th of June, to IVOR JAMES, Registrar, Cardiff.

UNIVERSITY of EDINBURGH.

The University Court of the University of Edinburgh will on MONDAY, July 8th next, or some subsequent day, proceed to the appointment of the ADDITIONAL EXAMINERS in MENTAL PHILOSOPHY in the University for the three years' period of office from OCTOBER 1st NEXT.

The office can be held only by a Member of the General Council of the Universities of Scotland. The salary is 120*l.* per year, with an allowance of 10*l.* for travelling and other expenses to the Examiner if not resident in Edinburgh or the immediate neighbourhood.

The duties include taking part in the Examinations for Graduation in the Faculty of Arts, and in the Examinations preliminary to entrance on study for Graduation in Law, Science, and Medicine.

Each applicant should lodge with the undersigned, not later than MONDAY, July 1st next, ten copies of his application (one of which should be signed), and ten copies of any testimonials he may desire to present.

Applicants who send in testimonials must not send more than four. J. CHRISTENSEN, W.S., Secretary.

40, Moray-place, Edinburgh, May 23, 1889.

BOROUGH of CARDIFF.—FREE LIBRARY.

The Free Library and Museum Committee of the Borough of Cardiff invite applications for the appointment of ASSISTANT LIBRARIAN. Candidates must have had previous experience in Library Work. Salary, 50*l.* per annum, increasing by amounts of 5*l.* annually to 100*l.* per annum.

Applications, stating age and qualifications, and accompanied by not more than three recent testimonials, must be endorsed "Assistant Librarian," addressed to the SECRETARY, Free Library, Cardiff, and delivered on or before Tuesday, the 18th inst.

By order, JOHN BALLINGER, Secretary.

Cardiff, June 4th, 1889.

LATIN and GREEK.—Lady (certificated Cambridge) desires PUPILS; Coaching for Matriculation or other Examinations.—D. M., 11, Hemstall-road, West Hampstead.

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WESTMINSTER SCHOOL.—An EXAMINATION to fill up VACANCIES on the FOUNDATION and EXHIBITIONS will begin on July 2nd. At least Ten Scholarships and several Exhibitions will be open to competition.—For particulars apply to the HEAD MASTER, Dean's-yard, Westminster.

GOVERNNESS AND TUTORS' AGENCY.—AGENCY for GOVERNNESS, TUTORS, AMANUENSSES, and COMPANIONS. English and Foreign. Apply for particulars, Mrs. DOWSON, The Library, Old Bedford House, Streatham, S.W.

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SATURDAY, JUNE 8, 1889.

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LITERATURE

The Life of William Wordsworth. By W. Knight, LL.D. 3 vols. (Edinburgh, Paterson.)

It will soon be forty years since Wordsworth died, and until now his biography has been practically unwritten. It is true that most of the dates, and a large number of the facts, connected with his life's history, could by a patient reader be disinterred from the two volumes compiled soon after the poet's death by the late Bishop of Lincoln; but they are woefully ill arranged and incomplete. Dr. Knight has earned the gratitude of all students of Wordsworth's poetry—and no one can really understand his poetry without knowing the circumstances under which it was produced—by these three volumes. They are not less bulky than the bishop's, and when reading them we find ourselves wishing it were otherwise; but they are of a very different value, and at last we have a life of Wordsworth which can be read with profit. To a great extent Dr. Knight may be said to have written lives of Coleridge and of Dorothy Wordsworth too. After her first youth Dorothy's whole existence was merged in that of her brother and yielded up to his service, and for a number of years the tie that bound Wordsworth to Coleridge was so close that to write the life of the one is to write the life of the other. Dr. Knight has also gathered together the outlying stories about Wordsworth, and has woven them into one connected narrative. He carefully explains in his preface that his biography "is intentionally a storehouse of facts, and not a critical memoir." "It may," he says,

"be called a quarry rather than a building, but of what use are our best criticisms in comparison with an accurate record of what is known regarding the teachers of mankind?"

We have to thank him for a large amount of hitherto unpublished material, much of which is of the greatest value. There are some new letters of Wordsworth's to his wife, sister, Coleridge, Southey, Sir W. Scott, and others, some charming new letters from Dorothy, and likewise from several of Wordsworth's distinguished correspondents. Nothing can be more delightful than the journals of their simple days of plain living and high thinking at Alfoxden and Grasmere, kept by Dorothy Wordsworth, or her records

of journeys in Scotland, and the Isle of Man, and of various continental tours, all of which are contained in these volumes. It is well known that owing to the iniquity of the local autocrat, Lord Lonsdale, Dorothy and her four brothers were for a long time dependent on various relatives, who had no conception that in Dorothy and William's case they were dealing with geniuses, and did their best to repress them. During William's school and college days, and for some time afterwards, Dorothy saw very little of him. She was with friends and relatives, "sometimes going to rowts, which are of all things in the world the most disagreeable," and he slowly and painfully discarding one profession after another in favour of that for which he was born, and sorely trying the patience of his uncles. "This favourite brother of mine happens to be no favourite with his near relations," wrote Dorothy, and it is highly probable that some words of his mother's were about this time frequently remembered to his disadvantage: "The only one of my children about whose future I am anxious is William; he will be remarkable either for good or for evil."

Few, perhaps, have made the arithmetical calculation—it is not easy—which will enable them to ascertain how much the brother and sister had to live on, when at last, in the autumn of 1795, Wordsworth decided to set up housekeeping with Dorothy, and have no profession but poetry. In 1805 he wrote to Sir George Beaumont:—

"Upon the interest of the 900*l.* [left by Raisley Calvert], 400*l.* being laid out in annuity, with 200*l.* deducted from the principal, and 100*l.* a legacy to my sister, and 100*l.* more which the 'Lyrical Ballads' have brought me, my sister and I contrived to live seven years, nearly eight."

To live on such a sum as this implies self-denial. At Racedown "William handled the spade with great dexterity," the pair had no society to distract them, and the post brought them letters only once a week. At Alfoxden they had no servant, gathered their sticks in the wood, ate their bread and cheese and called it dinner, and fed their eyes on "Nature's luxuries," and their minds on "the dainties that are bred in a book." It was not until they got to Dove Cottage at the end of 1799 that they were really settled. Dorothy's Grasmere journal gives the best idea of their life then. It is a pity not to have printed every word of these journals. Dr. Knight tells us that many trivial details are omitted. We should have liked them all. It is just these details which are essential to the right understanding of the life of noble poverty to which the two poets—for Dorothy, too, was a poet—vowed themselves. We read of Wordsworth chopping wood, and of Dorothy carrying it into the house; we find Dorothy's enjoyment of a "divinely beautiful prospect" curtailed by having to go in to put the bread into the oven; but though we sometimes find Dorothy looking forward to the time when William's name would "rise with the booksellers," that is only that they may have a further continuance of daily bread, and we never find either brother or sister repining, or wishing for something they have not got, unless, perhaps, it is money to travel. Once after being reduced,

from ignorance of its name, to write about "a beautiful yellow (palish yellow) flower, that looked thick, round, and double—the smell very sweet (I suppose it was a ranunculus)," and "a grassy-leaved, rabbit-looking white flower," she does exclaim, "Oh, that we had a botany book!" but that is all. The journals are full of exquisite descriptions of nature, and were a mine of wealth to Wordsworth, of which he made free use. Indeed, when preparing a new edition of his 'Guide to the Lakes,' he incorporated in it nearly the whole of the 'Mountain Ramble,' and that without a word of acknowledgment.

The Grasmere journal was begun to please her brother William. He and John Wordsworth, who was staying with them for a while, went into Yorkshire on the 14th of May, 1800, and Dorothy was alone in Dove Cottage for nearly a month. "I left them," she wrote,

"at the turning of the Low Wood bay under the trees. My heart was so full that I could scarcely speak to W. when I said farewell. I sate a long time upon a stone at the margin of the lake, and after a flood of tears my heart was easier. The lake looked to me, I know not why, dull and melancholy, and the weltering on the shores seemed a heavy sound. I walked as long as I could amongst the stones of the shore..... Came home by Clappersgate. The valley very green; many sweet views up to Rydal, when I could juggle away the fine houses; but they disturbed me, even more than when I have been happier; one beautiful view of the bridge, without St. Michaels; sate down very often though it was cold. I resolved to write a journal of the time till W. and J. return..... I shall give William pleasure by it, when he comes home."

Poor Dorothy, even nature failed to please her when William was away!

Only, my Love's away!

I'd as lief that the blue were grey, she might have said, in the words of another great poet. It was grey enough with her during part of the time. Three days afterwards she wrote:—

"Incessant rain from morning till night..... Worked hard, and read 'Midsummer Night's Dream' and ballads. Sauntered a little in the garden. The blackbird sate quietly in its nest, rocked by the wind, and beaten by the rain."

The Grasmere journal affords glimpses of Wordsworth's painful (both to himself and Dorothy) methods of composition. 'The Pedlar' was in the crucible on

"Sat., Jan. 30, 1802. William worked at 'The Pedlar' all the morning. He kept the dinner waiting till four o'clock. He was much tired.....Feb. 1....William worked hard at 'The Pedlar,' and tired himself.....2nd....William worked at 'The Pedlar.' After tea I read aloud the eleventh book of 'Paradise Lost.' We were much impressed, and also melted into tears. The papers came in soon after I had laid aside the book—a good thing for William.....7th....William...working at his poem. We sate by the fire, and did not walk, but read 'The Pedlar,' thinking it done; but W. could find fault with one part of it. It was uninteresting and must be altered. Poor William! 10th. A very snowy morning.....I was writing out the poem, as we hope, for a final writing.....We read the first part and were delighted with it, but William afterwards got to some ugly place, and went to bed tired out.....11th. W. sadly tired and working at 'The Pedlar.'.....12th. William working again. I re-copied 'The Pedlar,' but poor William all the time at work.....After candles were lighted we sate a long time with the windows unclosed [i. e., blinds not drawn down], and

almost finished writing 'The Pedlar'; but poor William wore out himself and me with labour. 13th... Still at work at 'The Pedlar,' altering and refitting..... 14th. William left me at work altering some passages of 'The Pedlar,' and went into the orchard. March 3rd I was so unlucky as to propose to rewrite 'The Pedlar.' W. got to work, and was worn to death..... 7th... I stitched up 'The Pedlar.'..... 9th... We sat by the fire in the evening, and read 'The Pedlar' over. W. worked a little, and altered it in a few places."

When estimating the amount of endurance practised by Wordsworth and his sister at this period, we must never forget that he was buoyed up by the most absolute belief in his own genius, and she shared this faith as completely as she shared his life. He had, as he said himself, "retired to his native mountains with the hope of being enabled to construct a literary work that might live." He never doubted his power of achieving this; the wonder is that a man who could speak of "constructing a literary work" that might live actually succeeded in doing it! It is pleasant to find that the more we know of Wordsworth the more we like him. He was much more lovable and loving than is usually supposed—true to his friends, tenderly affectionate to all the women of his family, kind and patient with Hartley Coleridge when once he had by hard experience ascertained that a contrary method of treatment did no good. The only fault that could be found with Wordsworth in his domestic relations was that he left all the hard work of life to the women of his family. Rogers, who met him, Dorothy, and Coleridge on their Scotch tour, said:—

"Wordsworth and Coleridge were entirely occupied in talking about poetry; and the whole care of looking out for cottages, where they might get refreshment and pass the night, as well as of seeing their poor horse fed and littered, devolved upon Miss Wordsworth."

After Wordsworth married and children were added to the household at Dove Cottage and Allan Bank, the difficulties of life on small means must have seriously increased. The poet had no study except the large outdoor one provided for him by nature. All his writing was done in the common sitting-room if done in the house at all. A friend who knew Sara Hutchinson in her Isle of Man days, when she was usually dressed in black, and wore a large white apron, remembers being told by her of one amusing resource employed by the poet to secure a thought. If it came to him when at dinner, or when otherwise surrounded by his family, he always jumped up and thrust his head into a cupboard or out of the door until he had made it so much his own that he dared to return.

It must be owned that there was no romance about Wordsworth's courtship. It may almost be said that there was no courtship at all. He loved Mary Hutchinson without knowing when love began, and drifted placidly into matrimony. In fact, if Dorothy had not loved her almost as much as he did, it would have been a crime against his sister for Wordsworth to marry, so little reason did there seem for his doing so. Dr. Knight tells us that he even asked his sister to write some of his love letters for him, and this too, of course, before the period when his eyes were weak, and simply and

solely from his dislike of the act of letter-writing. Dr. Knight thinks it unromantic of him to let Dorothy make a third in the postchaise which bore him and his bride to Westmoreland; but at that time, in Wordsworth's rank of life, the bridesmaid always shared the wedding tour, and though Dorothy was not actually Mary's bridesmaid, she stood in much the same relation. Dr. Knight forgets having chronicled another journey of the same kind. Immediately after her uncle and aunt Cookson's wedding in 1778, she set out with them to their new home in Norfolk. What seems to us much more unromantic is the fact that Wordsworth left his bride three times for a day or two during the honeymoon. Never, however, did a man make a wiser choice, and he thoroughly knew it. Crabb Robinson once told him that De Quincey said that Mrs. Wordsworth was a better wife than he deserved. "Did he say that?" Wordsworth exclaimed, in a tone of unusual vehemence. "That is so true, that I can forgive him almost anything else he says!" There is a touching expression of penitence in a letter he wrote to her from Salzburg in 1837. Poor woman, she had been sorely tried—as who would not have been?—by his rash correction of early poems.

"Absence, in a foreign country, and at a great distance, is a condition, for many minds, at least for mine, often pregnant with remorse. Dearest Mary, when I feel how harshly I often demeaned myself to you, my inestimable fellow-labourer, while correcting the last edition of my poems, I often pray to God that He would grant us both life, that I may make some amends to you for that, and all my unworthiness. But you know into what an irritable state this timed and overstrained labour often put my nerves. My impatience was ungovernable, as I then thought, but I now feel that it ought to have been governed. You have forgiven me, I know, as you did then, and perhaps that somehow troubles me the more."

The famous thought, "We live by Admiration, Hope, and Love," is seen in a less concentrated form, and more as a personal experience, in a letter to Sir G. Beaumont on May 28th, 1825:—

"Never, I think, have we had so beautiful a spring; sunshine and showers coming just as if they had been called for, by the spirits of Hope, Love, and Beauty. This spot is at present a paradise, if you will admit the term when I acknowledge that yesterday afternoon the mountains were whitened with a fall of snow. But this only served to give the landscape, with all its verdure, blossoms, and leafy trees, a striking Swiss air, which reminded us of Unterseen and Interlachen..... Theologians may puzzle their heads about dogmas as they will, the religion of gratitude cannot mislead us. Of that we are sure; and gratitude is the handmaid to hope, and hope the harbinger of faith. I look abroad upon Nature, I think of the best part of our Species, I lean upon my Friends, and I meditate upon the Scriptures, especially the Gospel of St. John, and my creed rises up of itself, with the ease of an exhalation, yet a fabric of adamant.—God bless you, my ever dear friend."

"W. WORDSWORTH."

We feel so grateful to Dr. Knight for this book that we do not like to speak of shortcomings, but in view of future editions must draw his attention to parts of the work which are injured by carelessness or haste. It would, for example, be well to correct the sentence in the index which speaks of John Wordsworth being "translated" to Brigham.

There are many typographical errors, especially in the first volume. Nothing can excuse the appearance of the appendix in the second volume, and there is sometimes a painful lack of chronological arrangement. After reading in a letter of Dorothy Wordsworth, dated October 8th, 1837:—

"I have not seen C. Lamb's book. His sister still survives—a solitary twig—patiently enduring the storm of life. In losing her brother she lost her all—all but the remembrance of him, which cheers her the day through,"—

it gives us a shock when fifteen pages further on we find a letter from Wordsworth to Lamb himself on his essays. Still worse, a letter to Fox (undated) occupies four and a quarter pages of vol. i., and yet on pp. 4, 5, vol. ii., two whole pages of this are given once more. On p. 174, vol. ii., we read Wordsworth's praises of the powers of Coleridge's mind, and then on p. 177 find the very same passage repeated as an extract from Crabb Robinson's 'Diary.' An amusing letter from Wordsworth to Sir W. Scott, dated May 14th, 1808, is printed out of due season in 1807. Dr. Knight explains that when writing 'The White Doe of Rylstone,' Wordsworth had asked Sir Walter for particulars of the "rising in the north" (sic) and the Nortons:—

"Thank you for the interesting particulars about the Nortons. I shall like much to see them for their own sakes, but so far from being serviceable to my poem, they would stand in the way of it, as I have followed (as I was in duty bound to do) the traditional and common historic account. Therefore I shall say, in this case, a plague upon your industrious antiquarians that have put my fine story to confusion."

Dr. Knight should have told us what these particulars were. They can be learnt in a letter from Scott to Southey, quoted in the appendix to vol. i. of Surtees's 'History of Durham'—Surtees being the antiquary whose industry was maledicted:—

"I am not sure that he [W.] will thank me for proving that all the Nortons escaped to Flanders—one excepted—I never knew a popular tradition so totally groundless as that respecting their execution at York."

Scott himself had a large way of dealing with tradition: when he wanted one he made it. "There is nothing so easy to make as a tradition." "I have occasion for an Abbess of Whitby, and also for a nunnery at Lindisfarne," he wrote to Surtees in 1807, being then engaged on 'Marmion.'

"There were nuns in both places as well as monks, both of the order of St. Benedict; but I suspect that I am bringing them down too late by several centuries; this, however, I shall not greatly mind."

So, wholly regardless of the misogyny of St. Cuthbert, he placed his nuns at Lindisfarne, but does not appear to have obtruded inconvenient facts on Wordsworth again, and allowed him to live in ignorance that the Lady of Skipton did not lose her son in the tragic manner related of the Boy of Egremount, and that it is impossible she can have founded the abbey in remembrance of him, because he himself was a consenting party to the charter of its foundation, and also a witness. Wordsworth had taken his facts from Dr. Whitaker; if he had consulted his antiquarian friends, he would have been warned against him.

There are some strange mistakes in this book regarding matters of history. Wordsworth and Jones landed at Calais in 1790, on the very day when Louis XVI. swore fidelity to the new Constitution. Dr. Knight says that they fell in with a crowd of delegates returning from Paris, floated down the Rhone with them, landed at night, "supped with their fellow-voyagers, danced, and pledged the new republic with glee." And of the Convention of Cintra we read:—

"It seems to me [Dr. Knight] that although the collapse of France at that time might have crippled its ambition and brought Napoleon's career of aggrandisement to a speedier close, it was undoubtedly a good thing for England and her allies to be saved from the necessity of a protracted struggle, which would undoubtedly have gone on in Spain."

Does Dr. Knight really think that the Convention of Cintra put an end to the Peninsular War?

On Truth: a Systematic Inquiry. By St. George Mivart, M.D., F.R.S. (Kegan Paul, Trench & Co.)

DR. MIVART'S title and opening chapter led us to expect a metaphysical treatise. His intention seemed to be once more to assail the questions, What are the principles ultimately guiding and controlling us in the search for truth? What are the verifications they admit of? Is knowledge necessarily limited or even impossible? Dr. Mivart's views on these topics, as the reasoned views of a distinguished man of science on matters which men of science as a rule either dogmatically dispose of or dogmatically ignore, we were prepared to read with considerable interest. We looked also for some criticism from the philosophic standpoint—which is only the demand for lucidity and consistency—of the fundamental doctrine or principles of special sciences, particularly biology, of the scheme and groundwork which all the subsequent investigations of the science are to fill up. Nor are we entirely disappointed in our anticipations. If too lengthy and attenuated to the capacity of the least disciplined understanding, Dr. Mivart's remarks on the irrationality of scepticism, on the certainty of sense, consciousness, memory, and reasoning are usually sound and reasonable. He talks, it is true, in one place idly, and in a characteristically "scientific" manner, of "laws of our mental nature" and their trustworthiness, as if the very point to be understood were not the "law of our mental nature" which leads us to repose trust in anything. If we are unquestioningly to trust the laws of our mental constitution, why should we not trust thoughts or mental combinations formed by association of ideas? Indeed, in one place Dr. Mivart appears to think it reasonable we should; but this doctrine, which would leave the scientific spirit without meaning or object, we prefer to treat as a temporary aberration on the part of a writer who knows well enough that all science commences in doubt, and that belief founded even on the most constant association must always submit to be called in question. Nor is our second anticipation with regard to Dr. Mivart's work entirely unsatisfied; he supplies, in fact, some criticism of fundamental scientific notions, but on the whole meagre and second-hand criticism, borrowed,

as he himself remarks, from the acute work of Mr. Stallo, 'Concepts of Modern Physics,' and in relation to a department of inquiry in regard to which neither the original writer nor the distinguished borrower is an expert. Instead of quoting Mr. Stallo's criticism of modern physics, why does not Dr. Mivart supply his readers, as he is most fully competent to do, with an original criticism of his own on the scheme and groundwork of modern biology?

But while Dr. Mivart's work is not wholly unfaithful to what seems its ground plan, it is difficult to say with what object the great bulk of his work has been written. To what end this uncritical, though doubtless trustworthy, cyclopaedia of modern science, of physics (terrestrial and celestial), of chemistry, of physiology? It supplies much useful and pleasing reading, particularly in regard to the field in which the author is an admitted master; but its purpose is hard to understand. At times it reads like an answer or supplement to the views of Darwin or Mr. Romanes on the relation of man to lower organisms, and of the organic to the inorganic world. Such an answer or supplement might well form the subject of an independent work, nor should we dispute Dr. Mivart's competency to undertake it. But what a *petitio principii* has been made, how faulty is the procedure, if all this matter has been welded into the volume before us on the ground that our assurance of the attainability of truth and of the limits of its attainability depends on our previous knowledge of the characters of the inorganic world and of those which differentiate the lower half of the organic world from man! The beginnings of knowledge, Dr. Mivart says, do not admit of proof; can it be that the upholder of so reasonable a doctrine hopes to prove the very possibility of knowledge, and that not from one or two premises, but from an immense substructure of previous knowledge, no less than the whole of modern science? In a word, his work is a formless miscellany of metaphysics and psychology (and much besides), in which the metaphysics supports the psychology, and the psychology the metaphysics.

That Dr. Mivart does not in his criticism of conceptions rise sufficiently above a merely popular level may be shown from his statements about equality, which, according to him, can exist not only between quantities, but also between qualities and relations. No doubt two objects may be said to be "equally red," one child to be "more" or "less" loved than another; but if any one thinks to gain a triumph by pointing to these phrases and asking whether those who utter them conceive of redness and love as quantities and measurable, we must answer that, whatever may be in the mind of the speakers, their language certainly does imply that love and redness are in any particular case reducible to assignable quantities of proper units. If neither a convenient unit nor mode of comparison with such unit has yet been pointed out, it would be nothing more strange than that heat should for thousands of years have been felt to be quantitative and vaguely spoken of as less and greater, though no mode of measuring it was devised till the invention of the thermometer. Again, let us consider

what Dr. Mivart has to say about the law of causation. Thinkers, he remarks, are wrong who allege it to be a law of the universe that "every existence must have a cause," and support their allegation by affirming that "our own minds tell us such is and must be the case." Well, why are they wrong? Because "many persons after the most careful scrutiny affirm that they have no internal witness of this kind." It appears, however, according to Dr. Mivart, that we have "an internal witness" to a principle not widely different, namely, "every new existence is due to some cause"; this law "is made clear spontaneously by our very habit of looking for or recognizing the need of some cause with respect to any change in things already existing." Now here, it seems to us, Dr. Mivart is not far from the truth; we work and progress in knowledge by instinctive appeal to a law of causation, because in no other way is progress in knowledge possible, because such progress is just the ever-growing recognition of consistency and system in the universe, which recognition, momentarily contradicted by the emergence of some novel existence or mode of being, is restored and deepened when we have found for the new existence its cause in what previously existed. It is a pity that Dr. Mivart, false to his own doctrine, immediately proceeds to repeat the ever-failing attempt to prove the law of causation. His proof is that "what does not exist cannot be a cause; therefore anything which comes newly into being cannot be caused by itself, because it could not have acted before it was." Such reasoning we may well meet with the query of Carlyle: "A thing can only act where it is—with all my heart; but where is it?" The efficiency or power of causes Dr. Mivart, adopting the highly unsatisfactory theory of Mansel, supposes known to us by analogy with the "action" of motives in producing will; he does not, indeed, dwell on or attempt to dispel the obvious objections to this doctrine, but claims to leave it as a mere unproved suggestion on the very sound principle, the recognition of which constitutes one of the merits of his work, that it is not the "origin" of our ideas, but their "meaning" and validity, that really concerns us. This search for the "origin" of ideas has, in fact, been the bane of English philosophy since Locke. That a list of our "ideas" has to be made, and the stages exhibited by which the mind has passed from the most rudimentary to the higher, may be a very good statement of a part of the task of the psychologist. The philosopher and the physicist has to ask what leads us to assert the existence and realization of these ideas in a world independent of us.

Of idealism and its weakness Dr. Mivart gives a very fair popular account. Berkeleyan idealism at least, with its canon "Esse = Percipi," is absolutely inconsistent with a belief in the existence of an imperceptible world. It is urged that we can only describe as "imperceptible" that which could not possibly by any extension of human perceptions be apprehended, and that, to take Dr. Mivart's instance, the earlier phases of terrestrial existence that geologists have demonstrated, though without conscious witnesses, yet would have been apprehensible

to such if they had been present. But the fundamental canon would still absolutely forbid us to believe in the existence of anything so long as it was beyond the range of perception; to "might have been perceived" nothing on this theory can correspond but "might have existed." And further, as Dr. Mivart points out—though without the vigour and generality that one would expect in a philosophical work—such sensuous idealism cannot admit causation because it cannot admit activity in its sensuously perceived world, and thus abolishes science at a stroke, and even the really valuable part, though not the whole (not the "phenomena"), of ordinary knowledge. But while we allow that Dr. Mivart puts well the independent reality of our percepts, we cannot think he is equally felicitous in his account of perception. He combines, in fact, the common-sense theory that we directly perceive objects with the idealistic theory that we build purely on sensations, real or reproduced; but he does not find the solder with which to piece these theories together; he uses the word "interpretation" and rejects the phrase "unconscious inference," but without satisfactory explanation of the meaning of either.

Dr. Mivart's sketch of inorganic nature and of human physiology we are not competent to characterize. The evolutionist psychology which he tacks on to the latter, though loosely worded and faultily framed, contains some good suggestions, such as the invention of the term "consentience" to describe the tending of all sensations to a common centre, in which their effects are focussed and mutually react, even in beings that have not yet attained self-consciousness. But a philosophy of man, such as is practically attempted in chapter xvii. ("On Truth, Goodness, and Beauty"), is not, we must repeat, any part of psychology; nor is such a philosophy of nature as Dr. Mivart attempts in Section V. of his work to be regarded as any part of science. The principle of knowledge is not to be discovered by any research into what man is and does, for it stands at the beginning of all such research, and is its justification; nor can a philosophy of nature—say one which, like Dr. Mivart's, concludes its dependence on a first cause or its rational evolution—be deduced from science. Teleology is the soul, it may be said, at least of rational physiology; but if it is so, it comes into it not as a consequence, but as a presupposition or—to use the language of those who would depreciate it—as a working hypothesis, which may be utterly false. Therefore, while we sympathize with much of Dr. Mivart's philosophy, and in science willingly profess ourselves his humble students, we deprecate his attempt to dovetail philosophy with science—an attempt which reveals its own weakness by the difficulty experienced in determining which is dependent on the other, and in what sense dependent. He has essayed, we think, without sufficient reflection, too ambitious a work, and prepared himself for too uncultivated an audience. If he had presumed a higher level of intelligence and knowledge in those he addressed, and studied the clarification of his thoughts more, and the simplification of his style less, he would have produced a work, we believe, shorter, more distinct, and more

useful—more worthy in fine of his eminence as a naturalist and his honesty as a seeker for truth.

The Roxburghe Ballads. Edited, with Special Introductions and Notes, by J. Woodfall Ebsworth. Vol. VI. Part III. (Ballad Society.)

THIS eighteenth part of the 'Roxburghe Ballads' supplies a second batch of good-fellows' ballads, a group of legendary and romantic ballads, and some miscellaneous pieces. Mr. Ebsworth is as learned and jovial as ever. In the "Important Notice" printed on the first page of the contents he speaks a word of warning to those members of the Ballad Society who, "careless of the risk they run," delay payment of their subscriptions, and so retard the progress of publication. In his address to these defaulters he is serious and emphatic, but, having delivered his exhortation, he presently resumes his wonted gaiety.

First on the list of bacchanalian ballads is the 'Song in Praise of the Leather Bottel.' Among Anthony à Wood's books in the Bodleian Library the editor has found a copy of this famous song in which the authorship is ascribed to John Wade, who wrote 'Wade's Reformation' and other ballads. This is a discovery of some interest, for 'The Leather Bottel' has hitherto ranked among *adespota*. There are various versions; the earliest text begins:—

God above, that made all things,
The Heavens, the Earth, and all therein,
The Ships that on the Sea do swim,
To keep th' Enemies out that none comes in.

Mr. Ebsworth gives *circa* 1662 as the date of composition. 'Nick and Froth; or, the Good-fellow's Complaint for Want of Full Measure,' is a spirited protest against the objectionable dodges of dishonest tapsters, who swindled customers at both ends of the can—by the "nick" (or raised bottom) beneath and the froth above. Many and bitter are the denunciations of these cruel practices in seventeenth century fugitive literature. Good-fellows were ready to pay without demur if they could be sure of getting proper measure; but

Scarce one house in twenty, where measure is plenty,

But still they are all for the Pinch;
Thus every day, they drive custom away
And force us good-fellows to flinch.

Dr. Walter Pope's 'The Old Man's Wish' ("If I live to grow old, as I find I go down") consists of nine stanzas in the version given by Mr. Ebsworth. There are twenty stanzas in the copy that Vincent Bourne turned into Latin elegiacs in his 'Poematia.' "Diu Anglicis lectoribus placuit, diuque, ut auguramur, placebit celebratum hoc opusculum," wrote Vincent Bourne; and he has shown himself to be a true prophet. Its popularity caused its text to be quickly corrupted, and produced imitations and parodies. Mr. Ebsworth restores the genuine Simon Pure.

The group of legendary and romantic ballads is prefaced by a copy of graceful and appropriate dedicatory verses. Then the reader is introduced to Humphrey Crouch's 'The Greeks' and Trojans' Wars,' which is reprinted for the first time. The ballad itself is of slender merit, but the accompanying woodcut is curious and interesting.

Other ballads dealing with the Trojan wars are 'A Looking Glass for Ladies,' which sets forth the virtues of Penelope, and 'The Wandering Prince of Troy.' These are succeeded by a pair of ballads on Hero and Leander. One of the ballad-writers had allowed his classics to grow somewhat rusty, for he makes the lady to be Leander, and the swimmer to be Hero; but this may be a printer's error. Mr. Ebsworth is the first to identify the authorship of that pleasing ballad 'The Famous Flower of Serving-Men; or, the Lady turned Serving-Man.' He has found a copy subscribed with the initials "L. P.," which stand for Laurence Price, a noted ballad-writer. The eighteenth century broadside ballad, 'The Gallant Grahames of Scotland,' from the Roxburghe and Douce collections, is here for the first time reprinted. It was known to Ritson, who sent a transcript to Scott for 'The Minstrelsy of the Scottish Border.' Two southern versions are given of the ballad relating to Hughie Graham, who was hanged at Carlisle for stealing the bishop's mare. 'The Lass of Ocrum' is a broadside version, printed *circa* 1765, of 'The Lass of Lochroyan.' Mr. Ebsworth remarks:—

"We are happy to be the first (so far as we know) to reprint 'The Lass of Ocrum,' which probably affords the earliest extant text of this truly interesting and pathetic love-tale..... There are various corrupt and fraudulent versions afloat, and even our Roxburghe Ballad is somewhat flawed, a modernized reprint of one that may have belonged to the days of Mary, Queen of Scots. It is the authentic fountain-head of all the others."

When he turns from the editorial note to the ballad itself the reader will be disappointed; the Roxburghe text is very prosy in comparison with the traditional northern version. Mr. Ebsworth claims a southern origin for the noble ballad of 'Little Musgrave.' It must be owned that, for once, the English version—as given in 'Wit Restored,' 1658, and the unfortunately mutilated Percy Folio MS.—is superior to the Scotch.

Among the famous romantic ballads in the present part are 'The Spanish Lady's Love,' which the editor tentatively assigns to Thomas Deloney (though we may take leave to doubt whether Deloney could have written so well); 'Lord Thomas and Fair Eleanor; together with the Downfall of the Brown Girl'; 'Fair Margaret's Misfortunes,' a slightly modernized version of the old ballad from which Master Merrythought sings snatches in 'The Knight of the Burning Pestle'; and 'Johnnie Armstrong's Last Good Night,' to which an elaborate editorial disquisition is prefixed. In the group of miscellaneous ballads we have "Hallo my fancy," of which the best version is in the Percy Folio, the additional stanzas in the Roxburghe copy being properly relegated by the editor to small type, as unworthy interpolations. It is followed by Dr. Robert Wild's spirited imitation "Alas, poore Scholler! whither wilt thou go?" 'The Young-Man's Labour Lost' is an amusing doggerel dialogue between a too confident wooer and a coy maid. When his addresses are rejected the young fellow is at first lost in astonishment:—

The young-man standing in amaze, and on the maid did strangely gaze;
At last he made her this reply, and unto her these words did say:
"What ails thee for to be so cross, in troth I like thee worse and worse:
Of all the maids that e're I see, I never heard the like of thee."

When she persists in her refusal he is exasperated beyond measure:—

"And so farewell, thou scornful dame, in time thou may'st repent the same,
That thou to me didst prove untrue, in time thou mayst have cause to rue:
Before that I will marry thee, I will be hang'd upon a tree:
Rather I will give my wealth and store to one that begs from door to door."

But his threats have no effect upon the lady:—

"Farewell, be gone, thou sawcy Jack, with thy wealth and money prithee pack!
My portion is an hundred pound in silver and good gold so round:
Besides my mother she doth cry, I shall have all when she doth dye;
Then what need I care for thy wealth, even as thou said'st, go hang thy self!"

Three ballads relating to the rebellion of 1715 and two on the battle of Culloden are not of high merit; but 'The Memorable Battle fought at Killiecrankie' (1689), beginning "Clavers and his Highland men came down upon the raw then," is excellent. 'God speed the Plow,' a dialogue between a husbandman and a serving-man, has been reprinted more than once, but we may quote a few lines:—

"O 'tis a gallant thing, in the prime time of the Spring,

To hear the Hunts-man now and then
His Beagle for to blow and the hounds run all a row,

This is pleasure for a Serving-man.

"To hear the Beagle cry, and to see the Falcon fly,
And the hare trip over the plain,
And the hunts-men and the hound, makes hill and dale resound,

This is pleasure for a Serving-man."

"'Tis pleasure you know to see the Corn to grow,
And to grow so well on the land;
The plowing and the sowing, the reaping and the mowing,

Yeelds pleasure to the Husband-man."

"At our table you may eat all sorts of dainty meat;
Pig, cony, goose, capon, and swan;
And with lords and ladies fine, you may drink beer, ale, and wine,

This is pleasure for a Serving-man."

"While you eat goose and capon, I'll feed on beefe and bacon,

And piece of hard cheese now and then;
We pudding have, and souse, always ready in the house,

Which contents the honest Husband-man."

'True Blew the Plowman' shows how every trade is infected with knavery. At first True Blew was for turning brewer,—

But straightway, I thought of the Brewers' old fault

Who put in the *Water* and left out the *Mault*;
If I should do so and make pittiful Beer,
I should have the curse of the *Tinkers* I fear.

A "fine Hostess" offered him employment in tending her guests:—

She said, "When you wait on a jolly boon crew,
Each Pot as you draw, then be sure you score two,"

I told her "False-dealing now never would do,"
'Twas better be "ragged and torn and true."

Home he went disconsolate to his father, who determined to put him 'prentice to a tailor; but when he saw the tailor's "hell" (the receptacle under the shopboard) stuffed with "cabbage" True Blew retired in dis-

gust. Next he was apprenticed to a miller. His new employer, a "slippery blade," happened to offer some incivility to a young lass ("and her name it was Kate"), where-upon

The maiden with courage catch'd hold of his ham,
And tumbled him headlong into the Mill-dam.
...And thus by the maiden the *Miller* was fool'd,
For then in the river his courage was cool'd.

True Blew's self-respect would not allow him to serve such a master as this miller, so the conscientious youth finally resolved to seek the service of some honest farmer, with whom he might "live happy, and free from disgrace." Even among farmers there were some disreputable characters, if we may credit the ballad of 'The Rich Farmer's Ruine'; who murmured at the Plenty of the Seasons, because he could not sell Corn so dear as his covetous heart desired.

In his prefatory note the editor states that the concluding part of vol. vi. is ready in type and can be issued as soon as subscribers "pay up arrears for 1888 and 1889"; also that progress has been made with vol. vii., the last of the series. As they will never find another editor who possesses Mr. Ebsworth's learning and devotion, the members of the Ballad Society should support him to the utmost in the prosecution of his arduous and important task.

Calendar of Treasury Papers, 1720-1728, preserved in Her Majesty's Public Record Office. Prepared by Joseph Redington, Esq., one of the Assistant Keepers of the Public Records. (Eyre & Spottiswoode.)

THE sixth instalment of the series of Treasury Papers, published under the direction of the Master of the Rolls, embraces the period from the commencement of 1720, about the time when Walpole began his long tenure of office as Prime Minister, to the end of 1728, the year after George II. succeeded to the throne. The volume contains abundance of curious and suggestive matter, though the information supplied by the Treasury Records is never very complete, and is often tantalizing from the extreme brevity with which important events are alluded to. The explanation is simple. The business of the Treasury officials is not to discuss the policy of ministers, or to criticize the conduct of naval and military commanders, but to examine their claims to pay and pensions. This, however, is only one branch of the duties which engage the attention of the Board. In those days, and even, we believe, to quite recent times, the other departments of the State obtained their money by "imprests," or advances from the Treasury, and this gave rise to much correspondence, which is now no longer required. There were, moreover, private claimants for the rewards of services rendered to the Government, or for money owing for goods supplied to the State or to royal personages, whose bills seem to have been generally a good deal in arrears. Queen Anne, notwithstanding her domestic virtues, must have inherited some of the extravagance of her uncle Charles II., and at her death she left many debts. It would be almost possible from the pages before us to make a complete list of her Majesty's tradesmen. Many years after her death there was still money owing to her butcher,

Thomas Russell, of St. James's Market; to Walter Turner and Edmund Aubery, her coachmakers; to Richard Marshall for hay supplied to the horses at Hampton Court; to Henry Tatlock, laceman, for liveries; to George Gunthorpe for confectionery; to Jane Gunthorpe, the royal laundress; to the tradesmen who supplied the royal stables; to the palace servants; and in 1727, thirteen years after the queen's death, there was still an unpaid account for chocolate supplied by Anne Hyde, perhaps a humble relative of her Majesty. Nor were the royal tradesmen in worse plight than the professional men who had enjoyed the honour of being attached to the Court. The queen's chaplain applied in vain for his stipend. Dr. Thomas Lawrance, the queen's first physician, and Sir John Shadwell, the third physician, were in 1724 still unable to obtain their fees. Sir Richard Blackmore states, in a petition presented in 1721, that he had attended the queen two or three times a day for a year and a half, and was called in during her last illness, but had only received for all his services one payment of twenty guineas. One of the queen's apothecaries, Mr. James Chase, applied for payment of his account in 1720; the name of another, Mr. Daniel Malthus, appears in the list of the queen's creditors in 1723. The gist of the replies usually given to these long-suffering claimants was that my Lords could do nothing till it was seen what the queen's "Tyn" would amount to. This small consolation was more than was vouchsafed to the creditors of King William "of immortal memory," who were curiously informed that there was "no money provided by Parliament for the debts of King William." Some of the petitions are from creditors whose claims went back to still earlier reigns. Mr. W. Atkinson petitions in 1722 for arrears of interest on debts incurred by James I., Charles I., and Charles II. with petitioner's great-grandfather and grandfather, both bearing the name of Agmondesham Pickayes, goldsmiths by letters patent to their Majesties. The elder Pickayes had received two privy seals for work done for James I. and Charles I. for 4,206*l.* 12*s.*, and his son, Agmondesham, jun., a privy seal for work done for Charles II. for 1,345*l.* 13*s.*

In the records of 1727 and 1728 are some curious details of the coronation of George II. and his consort. The gold and silver medals distributed on the occasion cost 520*l.* The king, besides other paraphernalia, bore the crown and staff of Edward the Confessor, and the queen had a circlet, the crown, the sceptre with the cross, the ivory rod with the dove, and a ruby ring. The Lords of the Treasury, however, disputed the heralds' claims of one hundred marks for largesse upon her Majesty's coronation. It is not stated how the question was settled, but the College of Arms in their memorial showed several precedents in their favour. Largesses were paid on their coronations by Queen Mary I. and Elizabeth, by the consorts of Edward IV. and of Richard II., and by the queen consort of Henry VII., "a prince very serious in the issuing his money." It was stated, too, that a largesse was paid on the coronation of Anne Boleyn, and if this ceremony was gone through every time that Henry VIII. was married, the payment of largesses must

have been a serious item in that monarch's expenditure.

But the chief interest in these pages is obtained from the incidental glimpses of English life and of the manners and customs of those days. There are, as might be expected, several mentions of robbers and highwaymen in London and the neighbourhood, for whose apprehension rewards are claimed by the captors; and from a report of the Attorney-General and Solicitor-General to the Lords of the Treasury in 1726, it appears that within the five previous years 5,000*l.* had been spent on these rewards. In justice to the highwaymen, it should be stated that to capture one of them required at least four men, and in some cases even more. Humphrey Anger, for highway robbery at Hornsey, was taken by Martin Lewin, John Dyer, Edward Herring, and Jonathan Wild, but the last-named distinguished man had himself come to a sad end before he was able to receive his share of the Government reward. Another highwayman, Robert Jackson, was captured by four men close to Tyburn, a place, it would be imagined, with disagreeable associations for a person of his profession, and he would have done well to avoid such a neighbourhood. A good deal of trouble, too, was given by the smugglers. A certain Edward Jarvis, better known as "Gibb Jarvis, *alias* Tompkin," was arrested in 1722 for having rescued a comrade, Jacob Walter, "a notorious smuggler and owler." Jarvis was transported, but managed to escape and return to England, where he was recaptured in 1725. At one time it was found necessary to quarter dragoons in Kent and Sussex to keep in order these "insolent gangs," but the measure does not seem to have been particularly successful.

Literary matters occasionally came under the notice of my Lords, and from their reports we gain some information on the subject. There are petitions from the well-known booksellers Bernard Lintot and Jacob Tonson, and from Alderman John Barber, the friend and correspondent of Swift. There is a casual mention of "young Matthews," a printer who was executed for printing a treasonable pamphlet called '*Vox Populi Vox Dei*.' The notorious Edmund Curll (whose name is throughout misprinted Carll) is the subject of a presentment from the Commissioners of Customs. The Treasury had consented to the bookseller's prosecution for reflecting on the Board in the advertisement of a pamphlet, '*The Present Management of the Customs*'; but the dauntless Curll, who had already acquired some practical knowledge of the law, had attended at the Custom House and expressed his desire "to make his submission." The Commissioners recommended that the prosecution be dropped, to which my Lords agreed. In a Treasury paper of 1720 the late Prince George of Denmark comes out in a new character, as a patron of science. It appears from a petition of Margaret Flamsteed that '*Historia Cœlestis*,' the work of her husband the celebrated astronomer, was published at the expense of the prince. In another paper we read of the liberality of George I., who signified his pleasure that 100*l.* should be allowed to Mr. Andrew Pfeffer, a printer of Coire in the Grisons country, who had dedicated to

the king a translation of the Bible in the "Romansh" tongue. This version is now rather scarce, especially with the dedication to George I., which was only inserted in the copies intended for England. Almost the only mention of newspapers (with the exception of the *Gazette*) refers to the *London Journal*, "which came into the Government service in 1722, and Lord Townshend ordered 650 of the papers to be weekly sent to the Post Office to be dispersed in the country." It appears that "the paper sank in value by being taken into the Government service."

We learn but little about the artists of those days, who were not, however, a numerous body. There is a chance mention of Grinling Gibbons, who received 100*l.* per annum under Queen Anne's sign manual for repairing the carvings at Windsor. He had performed the same service under Charles II., James II., and William III. In the accounts presented at Lady Day, 1722, is an item of 483*l.* 15*s.* due to Sir Godfrey Kneller (the first and only painter who received a baronetcy till the creation of Sir John Millais) "for drawing several pictures of his Majesty at whole length"; and it is rather derogatory to that eminent artist that in the same schedule of creditors with himself appear the sums of 42*l.* 10*s.* due to Mrs. Anne Fatt for sweeping the palace chimneys, and of 33*l.* 19*s.* "to Mr. Samuel Stubbs, ratcatcher, for $\frac{1}{2}$ yr's killing rats." In February, 1722/3, Sir James Thornhill presented a memorial to the Treasury about the painting of the large square room at Kensington. The pattern was chosen by the king himself, and a model was painted by the artist and approved of by his Majesty. Another memorial was presented by Sir James Thornhill in 1725, in which he complains that the gilding of the wainscot at Kensington Palace was being performed by Mr. Kent (afterwards the rival of Thornhill's son-in-law Hogarth). It was decided that "the gilding on the wainscot is to be performed by Sir James Thornhill, the king's painter, whose office it is to perform works of that nature." Kent, however, appears by a subsequent order of the Treasury to have received 324*l.* 2*s.* 7*d.* for painting the sides of "the Cube Room at Kensington." Another matter in these papers relating to Kensington, though in no way connected with art, refers to the cost of the wild animals and birds in the palace gardens. Each tiger cost 16*d.* and was allowed six pounds of meat a day, but these voracious beasts were soon afterwards removed to the Tower.

Among the papers treating of commercial affairs there are many referring to the South Sea Company, but no new light is cast on that disastrous speculation. There are one or two petitions from Mr. Andrew Drummond, the younger brother of the fourth Lord Strathallan, who a few years before had walked from Scotland to London to found the business which is now so well known. Mr. Drummond kept the money of nearly all the Jacobites in and about London, and he was supposed to share their political feelings. Pope, by the way, was one of Andrew Drummond's customers. A tradition is still preserved at Drummond's that Walpole was anxious, for State reasons, to examine the bank books, in which he expected to

find information about the Jacobite plans. He opened an account there, and began by paying in 10,000*l.*, which soon afterwards he ostentatiously withdrew, and caused unfavourable reports to be spread about the solvency of the business. He thought that if the house failed the Government would have an opportunity of examining the ledgers and correspondence. The scheme, however, was unsuccessful, as Drummond's credit was too good to be shaken and he was well supported by his friends.

There are many papers in the collection referring to the claims of sailors and soldiers who had been wounded or taken prisoners in the wars, or who had lost their employment through their regiments "being broke," and some of these poor fellows seem to have been hardly used. A very gallant feat is recorded of Mark Legaur, a seaman of the merchant service. He was serving on the brigantine the *Prudent Hannah*, and was taken prisoner by pirates on the voyage from Boston, New England, to Virginia. The master and one man were taken on board the pirate ship, and Legaur with two of his comrades was left on board the brigantine, which was manned by five of the pirates. Legaur during the night contrived to change the vessel's course and got clear of the pirate ship. Two days afterwards he seized the pistols of the chief pirate when he was dozing, shot him in the jaws, and "overcame him," and afterwards attacked the remainder, three of whom surrendered to him. The fifth, a Frenchman, remained neutral. Legaur navigated the brigantine to New York, where the pirates were tried, convicted, and three of their number executed. We hope that this gallant seaman received the reward he asked for.

Among the military petitions is one, dated 1721, from the officers of Brigadier-General Lepell's Dragoons, in which his daughter Molly Lepell is said to have held a commission from her birth, and to have drawn her pay after she was a maid of honour to the Princess Caroline; but this famous lady was now married to Lord Hervey, and had exchanged her cornetcy for a pension. Another memorial of some interest is from Capt. George Carleton, the nominal author of the '*Memoirs*' which have lately given rise to some discussion in these columns. Col. Parnell in an appendix to his '*War of the Succession in Spain*' showed that Carleton was undoubtedly a real personage who, while an officer in Tiffin's regiment in 1700, had been broken by a general court-martial, but placed on the Irish half-pay list out of compassion for his wife and children. He had subsequently been employed as engineer with our army in Spain, where he was taken prisoner at the surrender of Denia in 1708. After the peace of 1713 he had returned to England and was restored to the half-pay list, from which his name had been removed during his long absence. The report on Capt. Carleton's petition, dated February, 1721/2, is rather briefly described in this Calendar, but we have had an opportunity of examining the original MS. in the Record Office, from which it appears that Carleton claimed pay as engineer in Spain from July 1st, 1705, to March 31st, 1713, the date of his landing in England. His claims amounted

to 1,423*l.* 0*s.* 4*d.*, of which he had already received a portion, and we infer from the indorsement on the report that it was now ordered that he should be paid the balance.

One of the best remembered events which occurred during the period over which these papers extend is the attempted issue of Wood's halfpence, but we find little fresh on this somewhat hackneyed subject. It is worth noting, however, that it was originally intended to issue only 40,000*l.* in this coinage, and that amount is several times mentioned; but we learn from Rudd's book on coinage that the limit was largely exceeded. Besides the fierce opposition (of which there is abundant evidence in these papers) that the affair excited in Ireland, it raised some discontent in England, and the Company of Moneyers of H.M. Mint, a corporation established for four hundred years, complained that their rights were infringed by the patent.

The readers of this volume will find a certain charm, perhaps somewhat illusory, in coming across so many well-known names. We find mentions of Dr. Arbuthnot, of Sir Andrew Fountaine, of the old Duchess of Marlborough, of Admiral Sir Charles Wager mentioned in the 'Journal to Stella,' of Thomas Tickell, and of Handel, who seems to have given lessons in music to the young princesses. There are letters from Sir William Yonge (his baronet's title is ignored both in the text and in the index), who was satirized by Pope, and who some years later was supposed to have contributed the clever epilogue to Johnson's 'Irene'; from Sir John Vanbrugh; and from Bishop Berkeley. There are letters to and from Charles Dartiqueneve, but it is difficult to recognize the inveterate punster, the lover of ham pie, and the friend of all the wits in the solemn Paymaster of His Majesty's Works as he appears in these official documents. Swift writes of him as "the man that knows everything, and that everybody knows"; but though everybody knew him, and everybody, we believe, liked him, no two of his friends spelt his name exactly in the same manner. We cannot leave unmentioned the memorials of "Hannah Penn, the widow of William Penn, Esq., deceased, proprietor of Pennsylvania." Her petitions, of which the first is dated 1720, refer to her husband's surrender of his government to the Crown; but in 1726 the affair was still in the law courts, without any immediate prospect of settlement.

It is not easy to trace all the localities of which the names occur in these pages. Two public buildings constantly referred to in the private and official documents of those days, the Cockpit, Whitehall, and the Court of Requests, Westminster, no longer exist, and we suspect that their names, especially the latter, convey very little signification to many readers of the present day. Some of the old places which still remain have changed their names, and can no longer be recognized under their former designations. Most Londoners, for instance, are tolerably familiar with Hyde Park, but we doubt if many could point out Buck Barn Hill or Walnut Tree Walk, which seem to have been well known at the beginning of the last century.

We have endeavoured to give our readers some idea of the nature of the contents of

these Treasury Papers, but it would be impossible in our limits to give anything like an exhaustive description of the volume. The preparation of this immense mass of papers must have been a work of much labour, which Mr. Joseph Redington has performed with care and discrimination. There is a copious index, compiled by Mr. C. H. Woodruff, in which, however, we have noticed a few omissions and some trifling errors.

NOVELS OF THE WEEK.

An Isle of Surrey. By Richard Dowling. 3 vols. (Ward & Downey.)

The Little Chatelaine. By the Earl of Desart. 3 vols. (Sonnenschein & Co.)

A Lost Wife. By Mrs. H. Lovett Cameron. 2 vols. (White & Co.)

Heathcote. By Ella MacMahon. 2 vols. (Ward & Downey.)

Iris Dacre. By A. M. Diehl. 2 vols. (Hurst & Blackett.)

Far Away and Long Ago. By Frances Anne Kemble. (Bentley & Son.)

Derrick Vaughan, Novelist. By Edna Lyall. (Methuen & Co.)

Plain Frances Mowbray. By the Hon. E. Lawless. (Murray.)

Audrey Ferris. By F. A. Gerard. (Ward & Downey.)

'AN ISLE OF SURREY' does not justify any altered view of Mr. Dowling as a novelist. His style has become freer, because practice in novel-writing has worn off his tendency to imitation; but his constructive power has not grown, and the unevenness of his work is still noticeable. The place which gives a name to the book is an island in a canal somewhere between Bermondsey and Deptford, a dismal locality which suits the tale of the odious creature about whom it centres. It is a depressing story, relieved chiefly by vigorous bits of description, and here and there a keen observation which reveals for a moment a gift of insight into human character. Mr. Dowling continues to prove that he started with a valuable equipment, and that he has not been able to increase it materially by study.

Lord Desart is full of devices for evolving incident and strong situations out of the apparently uncongenial elements of modern London life. His characters, if of no great depth or complexity, are "alive," as Americans say, and as he brings a number of them to bear on his plot the results are readable. There is also a good deal of moral teaching in the book, though the author does not moralize. Charlie Garland—the weak man who cannot see, except at times, that his ruin and that of the pet daughters whom he fondles, and who repay him with the whole love of their childish hearts, is attributable to his personal selfishness—is a common character, but he tells his own story uncommonly well before he dies. "Captain Carr," the truer friend of poor Geraldine and Ethel, is a gentleman in the finest details. Major Dobbin may have suggested him, but the suggestion is faint. Fortunately for him, Gerry is not an Amelia. Lord Desart supplies plenty of animated description, and genial Lord Liscannor and his three Irish daughters in their native land form an excellent social sketch. John Joxam, the book-maker, and the amusing

butler and his better half will not be forgotten by the reader of 'The Little Chatelaine.'

Mrs. Lovett Cameron's style and method of fiction are stereotyped, and she has, perhaps, never improved on the first story which made her known to novel-readers. 'A Lost Wife' is a gossiping, sparkling, frivolous book, in which "getting married" is still the great crisis and consummation of destiny. If the reader meets with an unmarried girl or a young man, the only question is how many pages will have to be turned over before a dip is made in the matrimonial lucky-bag. Apparently the author has little belief in interests or careers for women which do not turn on the pivot of "a match." But, that understood, she makes her stories readable enough, and quite as proper as stories of conventional courtship and flirtation are expected to be. The construction of 'A Lost Wife' is a little forced, and the complications are neither very natural nor very pleasant; but several of the characters are distinctly likeable.

'Heathcote' is a pretty and lifelike, rather gushing story of a cathedral town. The heroine is the archdeacon's daughter, and the hero is sub-editor of the *Withamster Herald and County Chronicle*—which happens to be a daily paper. The sub-editor's father was a music-master; but as his mother belonged to an old and proud family, which had proved its pride by rejecting the daughter who disgraced it, Heathcote Grant was admitted to be superior to his position, and his presumption in falling in love with the beautiful Violet Ward was not so overweening as it might otherwise have been. There is some good drawing in this story; the characters are decidedly like human beings, and its tone is high and well sustained. Some passages, indeed, are sufficiently powerful to justify one in expecting stronger and better stories from the author, who does not seem to have done anything of note in the way of fiction before this book. The love story is admirably contrived, and will give pleasure to every one who reads it.

There is a feverishness of tone about 'Iris Dacre' which, combined with other elements, promises excitement and strangeness. But when he discovers that the plot is to turn on a case of mistaken identity, the reader's interest "weakens," to use an Americanism. The story is highly improbable, and it is rather clumsily put together, which is worse. The situations are often extremely hazy, though there is a certain power about them. The character of Iris herself needs explanation, and there is confusion as to the manner and time of events. Altogether, and in spite of good touches, 'Iris Dacre' lacks decision and certainty, and leaves one with the impression that Mrs. Diehl should easily have made something better of her material.

Many people will read Mrs. Kemble's novel with particular interest. Apart from its merits it may be said to have a claim upon the attention of the public as its birth-right. The descriptions of New England scenery, as might have been expected, are very pleasant; so are Judge Selbourne and his wife, the genial middle-aged couple, whose devotion to one another and benevo-

lence to the world in general are an agreeable and lifelike study. Several of the minor characters are well sketched. Mary Morrison, the heroine of the story, is less successful, and has too much of the high tragedy air for "human nature's daily food." Perhaps this is scarcely surprising considering the unrelieved gloom and unpleasantness of the experiences through which she and also William Norris (a shadowy young man) are condemned to pass. The lighter and less tragical portions of the story are decidedly those in which Mrs. Kemble has been most successful. It is to be hoped, therefore, that in her next book cheerfulness will be allowed to preponderate.

Derrick Vaughan has a brother, a V.C. (we fancy Miss Lyall estimates military heroism at a rate too common among book-men), but he himself is an instance of a higher kind of manhood. The V.C. is selfish, and immoral in the conventional sense, and has the meanness to avail himself of an accident to step into his brother's share of their patrimony. Derrick, who till the crisis comes has shown an easy, somewhat feminine nature, whose only taste lies in the direction of novel-writing and observation of his fellows, has no hesitation between love and duty, and sacrifices an affection happily returned in order to nurse a father who is slowly dying of delirium tremens. The major of course reviles the son who is dutiful, and applauds the man of action, who afterwards cannot find time to attend his father's death-bed. It is in the nature of things that when Freda finds herself neglected she should feel free to interest herself in Derrick's brother, and natural that Lawrence Vaughan should be nothing averse to beauty coupled with large fortune. So Derrick, supplanted in love, tied to a distasteful bondage, his favourite MS. burnt by his atrocious old father, and himself worn out with physical and mental suffering, certainly takes the palm of enduring courage. And for him it is right; he is inspired by a sense of duty, and he has the loyalty and endurance of a good woman. Perhaps the best men have something feminine about them; certainly Miss Lyall's hero has, just as her villains are ladies' villains. But common sense should have told Derrick that when he had gained a girl's heart his first duty was to her; and had he acted on this view it seems to us the major would have been no worse off, and a great deal of causeless misery would have been saved in a not too joyous world. But then this story could not have been written.

There is nothing remarkable in any one of Miss Lawless's tales. All are, however, more or less easily written, and are quiet, pleasant reading. The motives, too, are suitable to the short story, which is in their favour. The first, 'Plain Frances Mowbray,' is perhaps the least commendable. The material is exceedingly slight, and yet it is the most elaborately treated of the set. It has touches that remind one of Mr. James, and, in a different way, of Mrs. Oliphant in some of her moods. 'Quin Lough' contains a rather humorous situation, so does 'Boroughdale of Boroughdale,' and will while away a half hour not unpleasantly.

After two or three pages of dry enough description 'Audrey Ferris' brightens a

little, and one fancies for a moment that something good in the shape of character or drawing-room comedy may be looked for. It is not so. The story quickly runs down again, and in spite of some thought and care strikes one as being namby-pamby and weakly sentimental. The characters fail to interest, and there is nothing in the way of incident to make up. Philip, a handsome unbeliever, accustomed to charm the weaker sex with a pair of wondrous eyes, is a poor sort of creature, and his so-called worldly knowledge is of little use to him. The heroine herself is also rather a weakling. She refuses to marry Philip, who is not "of the fold," and then, like the lady of the old ballad, dies "out of pure, pure grief"—a feeble thing to do. The author is seemingly young to the novelist's craft; she has good intentions, but a somewhat morbid strain, and shows no great skill or experience in the portrayal of life or love.

AMERICAN BOOKS.

MR. HUGH McCULLOCH, who was Secretary to the United States Treasury in the administrations of Presidents Lincoln, Johnson, and Arthur, has produced an interesting volume with the title *Men and Manners of Half a Century* (Sampson Low). His book contains much that is worth reading; but why is it so large and so heavy? A volume weighing nearly four pounds cannot be called a handy one. And yet American publishers who send out books of this cumbrous character object to the competition of English publishers on the ground that books published in England are not suited to the American market. It is the mass of paper and the boards which are alone responsible for the uncomfortable weight of this book. Mr. McCulloch wields the pen of a ready writer, and he tells many things which are worth printing. He left his New England home in 1833, when there was but one railway in all the States throughout that important section of his country. He saw the West when it was still a wilderness and a wonder. He has lived to see his country transformed socially and physically, and the part which he played in the process is not unimportant. He spent several years in England, and he writes about this country and its people in a sympathetic spirit. He remarks, with perfect truth, that "there is little real difference between what is called good society in England and good society in the United States." Americans, and those in particular who contribute to the newspapers of their country, have seldom the courage or the sense to say anything in favour of London. Mr. McCulloch is as quick as they to note the drawbacks, but exhibits a candour which they do not or dare not display in dwelling upon the other side of the picture. He writes: "If London is not well built, it is a well-governed city. In returning from parties at late hours in the night, when my family were not with me, I always walked, and frequently through the parks and streets that were only partially lighted, without ever being molested. A gentleman from Brooklyn, New York, who was troubled with sleeplessness, said to me that for months he had spent a good part of every night in the London streets, and he never felt that he was less safe there than he would have been in a country village." We think that if Mr. McCulloch's interesting recollections were presented to the public in a portable shape they would be as widely read and appreciated in this country as they deserve to be.

MR. CHARLES T. RICHARDSON'S two volumes on *American Literature* (G. P. Putnam's Sons) contain a great deal of shrewd criticism. The first volume deals with 'The Development of American Thought'; the second with 'American

Poetry and Fiction.' Despite Mr. Richardson's effort to be impartial, his success is not complete. He intimates in the introduction that the time has come for the student in America to consider the literature of his country as calmly as that of another; to admit that some things have been done badly and some well; that there have been failures, but that some have been done better than by "any other nation in the world." The last proposition is open to question. No nation is an infallible judge of its masterpieces. A national literature is often best estimated by a foreigner. Thus no history of Spanish literature is superior to Ticknor's, nor is any one of our own literature superior to M. Taine's. The foreigner may make mistakes, but he can see things which are hidden from the eyes of a native. To see ourselves as others see us is a useful lesson in literature as in life. Still the spirit in which Mr. Richardson writes and the following words deserve commendation: "Let us no longer praise an author because he is an American, or because his booklet was printed in Boston or New York instead of London or Paris. We can afford to be self-respecting. It is the new city, the shoddy family, the growing literature that is self-assertive." The point which Mr. Richardson has not sufficiently considered is whether the literature of his country is not still too much "in the grizzle"—to use the phrase applied by Burke to New England in colonial days—to be dealt with as a concrete whole. One of the earliest American writers to make his mark outside his own country was Washington Irving, and there was nothing distinctively American about him. His style may fairly be compared with Addison's, as is done by Mr. Richardson; but to compare it with Lamb's, as he also does, almost makes us doubt whether he can be familiar with Lamb's writings. A comparison between Hawthorne and Dante, which he also makes, is quite as far-fetched and out of place. Yet, though in many things we disagree with Mr. Richardson, we can recommend his book to those who wish to learn something of the literature of America which is now in course of formation.

THE seventh volume of the *Narrative and Critical History of America* (Sampson Low & Co.), which Mr. Justin Winsor edits in a manner which is beyond praise, possesses more interest for the general reader than some of the preceding ones. The subjects dealt with in it are as much external as internal, and they are all treated in such detail as to leave no point of importance unnoticed. The illustrations, of which there are many, fail in doing entire justice to the text, though the excuse may be pleaded that it was difficult to get better ones. There is a full account of the portraits of Washington. A chapter by Dr. G. E. Ellis on "The Loyalists and their Fortunes" is carefully and impartially written. This subject is one of the most painful in the history of the United States. If a little more judgment and discretion had been displayed, the exodus of thousands of the best citizens would have been averted. As it is, Canada has gained what the United States lost. The United Empire loyalists, who found new homes in the Provinces of Nova Scotia and Ontario, have largely contributed to the formation of Canada as a loyal and self-governing dominion. The story of the peace negotiations in 1782-3 is well told by the Hon. John Jay, as well as that of "The Diplomacy of the United States," wherein the treaty with England which was negotiated by Mr. Jay's ancestor is dealt with in a rational manner. It was with no small difficulty that Washington induced the Senate to ratify a treaty which was then deemed a shameful surrender, and which even Mr. Moncure Conway, who ought to know better, still represents as humiliating to the United States. The difficulties in negotiating that treaty were neither few nor small. It did not concede all that was demanded by the United States; its defence, however, cannot be better

put than in the words of its negotiator: "There is no reason to believe or conjecture that one more favourable to us was attainable." We may repeat what we have said when noticing the preceding volumes of this history, that it is a work most creditable to all concerned in it, and worthy of the country of which it treats.

MR. MONCURE CONWAY'S *Omitted Chapter of History* (G. P. Putnam's Sons) deals with Edmund Randolph, a Virginian of note in his day, from whose memory Mr. Conway, as an enthusiastic Virginian, wishes to wipe away an historical stain. He has no difficulty in showing the importance of the Randolph family and the merits of the member of it whose cause he pleads. He is mistaken in thinking that Sir John Randolph was the only native of America who was knighted, that honour, as it was esteemed in former days, having also been borne by Sir William Phips, one of the governors of Massachusetts. Edmund Randolph was one of the many young Virginians from whom great things were expected. An oration which he delivered when a student at William and Mary College on the 15th of August, 1771, gave him a place among the young orators of the age, the subject being a eulogium on the founders of the college. An extract is given which we cannot quote at length, but of which the concluding sentences will suffice by way of sample. After a warm reference to William III. he says: "Arise, renounce the errors of your age, and approve yourselves worthy of royal patronage! If past hours have escaped unimproved, quit not the present opportunity, but, like the holy patriarch, clasp the parting angel to thy bosom until he bless thee. Let future statesmen, future lawyers, future divines, here spring up, but such statesmen, such lawyers, such divines, as shall strive to do honour to their family, their country, their Alma Mater." The portrait which Mr. Conway draws of Edmund Randolph is eminently pleasing. He repels the charge brought against him of having betrayed his country. It is unfortunate that Randolph, if wholly innocent, as he may have been, should have resigned his office as Secretary of State when accused of being in the pay of France. He did his best to hinder the ratification of the treaty with this country negotiated by Jay, and he may have spoken injudicious words, without having been guilty of improper conduct. He suffered heavily for any indiscretion of which he may have been guilty, and his penalty was the harsher if, as Mr. Conway gives good reason for concluding, he was wholly innocent. While defending Randolph, Mr. Conway does not hesitate to avail himself of his chances of writing sharp things about this country.

Or the making of histories of the United States of America there appears to be as little end as of translating Dante and Homer. The latest part of Dr. von Holst's *Constitutional History of the United States* (Berlin, Julius Springer) is characterized by the qualities which we have praised in the preceding ones; but we must now wait till a larger part is produced before giving a verdict upon it as a whole.—Mr. Edward Eggleston has written the *Household History of the United States* (Macmillan & Co.), which differs from others chiefly in the number and excellence of the woodcuts, and the hideousness of the coloured illustrations. A very different work is Mr. John Fiske's *Critical Period of American History, 1783-1789* (Macmillan & Co.). Mr. Fiske has collected much material; he marshals it with great skill; and he is acute, and generally just, in drawing his conclusions. His impartiality deserves praise, and his work deserves to be read.—*The Story of Washington, the National Capital*, is one of the recent additions to G. P. Putnam's Sons' useful series of the "Great Cities of the Republic." Mr. Charles Burr Todd, the author, is thoroughly imbued with the spirit of his subject, and he tells the story of his country's capital in clear

and suitable language. The illustrations are adjuncts as well as ornaments to the text.—*A Summer's Cruise on the Coast of New England*, by Robert Carter (Alexander Gardner), is pleasant as well as light reading. The writer makes some spasmodic efforts to be funny, a failing to which writers about the coasts of Old and New England are liable. Those who make due allowance for this weakness will be pleased with Mr. Carter's experiences.

OUR LIBRARY TABLE.

LADY STAFFORD publishes through Messrs. Blackwood & Sons a readable little book on a tour round the world. It is a pity somebody did not read it for her to correct such faults as that of giving a description of the Paris Opera on the first page; or of speaking, with the name of the ship, of a captain as "noisy," which may not improbably cause him the loss of his place; or of telling once more the oft-told tale of the occupation of Perim. A great mess is made, also, with names throughout the volume, and even well-known ones—such as that of the great Australian vine-grower—suffer, while Sir Thomas Mcllwraith becomes "Sir James MacIlwraith." To judge from p. 24, Lady Stafford does not know that free libraries begin to swarm in England. The journey seems to have taken place in 1886-1887, and some of the persons named are dead; but it is not explained to the reader that Mr. Dalley is among these, although others are called "the late," in parentheses. The "national flag" of Japan is described as "white, with a large red spot in the middle," which looks as though the author was unaware that it depicts the rising sun, whence the name "land of the rising sun." A description of the system of marking time at sea by "bells" was surely as unnecessary as that of the Paris Opera, and an account of the former respective positions of Mikado and Tycoon is equally out of place. The statement that San Francisco is "infinitely larger" than Melbourne is an error. That as to Utah on p. 267 seems to imply that the author is under the impression that the Mormons have only lately become subjects of the United States, and that they have since been mostly hanged, or otherwise put out of the way; whereas, of course, Utah became United States territory at the close of the Mexican war, and no one has been "exterminated" except for murder in due course of law. We are sorry to see that Lord and Lady Stafford habitually refused to take off their shoes in visiting Japanese hotels. The Japanese keep their floors beautifully clean, and the dirty habits of Europeans, who walk in with muddy boots, vex the hearts of those good tidy people, so that all gentlefolk should show consideration for national custom in so harmless a particular. The grammar of our author is weak, as witness "Like Confucianism, those who profess the Shinto religion have no idols; but it is a sort of adoration of the spirits of their ancestors." Her little drawings are pretty, without affectation, though without artistic merit, and her "sunsets," or descriptions of scenery, good; her ignorance is, as has been seen, amazing. Sometimes Lady Stafford fairly puzzles us, as, for example, when she speaks of Russians emigrating to America "because they would not abjure the Protestant faith in their Catholic village." It seems impossible to suppose that Lady Stafford has never heard of Russian history or of the modern persecution of the Roman Catholics in Russia, and believes Russia to be a Roman Catholic empire. On the other hand, if she is a strong High Churchwoman who applies the term "Catholic" to the Eastern as to the Anglican branches of the Church of Christ, she would hardly talk without explanation of "forsaking all for Christ's sake.....because they would not abjure the Protestant faith." The title of Lady Stafford's book is *How I Spent my Twentieth Year*, but that of 'How I Spent my Tenth Year' would

have been more appropriate to the contents. It is unkind of her family and her friends not to have looked over the proof-sheets of her book.

We have received from Mr. Walter Scott *Political Orations from Wentworth to Macaulay*, a work belonging to the "Camelot Series," and edited by Mr. William Clarke. It contains ten speeches by English orators, well chosen, and prefaced by good introductions.

THERE reaches us from Messrs. Bentley & Son *Soups, Savouries, Sweets, with a Chapter on Breads*, by a Practical Housewife, and it is rather startling to find, on looking over receipts for the cooking of steaks and chops, that both the one and the other are made not of beef or mutton, but of lentils! When, however, the first shock of astonishment is over, the cook who has bought this volume will find that the "Practical Housewife" is not, as she may very naturally have supposed, a practical joker, but has in truth collected for her use a varied and carefully-chosen series of receipts in which meat, though it is not absolutely excluded, plays only a very subordinate part.

The Homes and Haunts of Alfred, Lord Tennyson. (Privately printed.)—This pretty book, illustrated by the photogravure process with fourteen views of the houses in which the Laureate has made his home, demands a few appreciative words. It is the work of an enthusiastic admirer of the poet at Glasgow, who last year made a pilgrimage from that city to the haunts of the poet in Lincolnshire, at the Isle of Wight, and in his present home at Aldworth, among the sweetest scenery of the Surrey hills. Some fifty pages of sensible prose, lit up by descriptive verse from the Laureate's own pen, fully acquaint the reader with the houses and churches connected with the poet; but for a sense of the intimate manner in which the sharp climate and prosaic landscapes of Lincolnshire have affected the poet's genius nothing has yet been written equal to the late Mr. Brimley's essay. Only a hundred copies of this edition of Lord Tennyson's 'Homes' have been printed. It would be manifestly unfair to criticize a gift-book of this sort in the same manner as a book which is unreservedly issued to the world at large. Fortunately little but praise could in any case be awarded to what has so evidently been a labour of love. In the view of 'The Lonely Grange' (which also formed a *motif* for 'Locksley Hall') the artist has chosen the least picturesque side of the old house. The true beauty of the situation is derived from the vast waste of lonely sand-flats behind, and the ruffling red waves which break upon them in the far distance. Before such a view as this the illimitable character of Lincolnshire scenery—

The level waste, the rounding gray, earth and sky meeting in a manner that strongly appeals to imagination, is most apparent.

THE continued prosperity of the *Classical Review* (Nutt), of which the second volume is on our table, is a welcome proof of the vitality of classical studies in England. The universities have every reason to be proud of what they have contributed; but English schoolmasters, it has been said, are at once overpaid and overworked, and therefore a body of men who ought to do much for a journal of this sort furnish little to its pages; still it is to be hoped that in time they may be induced to take a more active part both for their own sake and that of their pupils, as nothing more rapidly deteriorates than the teaching powers of a man who relies entirely on the knowledge he acquired under the pressure of examinations. However, there are exceptions to the general silence. Mr. Cook writes excellently on 'Recent Work on Sallust'; Mr. Walker contributes some acute philological speculations; Mr. Whitelaw and Mr. Wickham are not wholly unrepresented; Mr. Pagereviews Orelli's 'Horace' in vigorous fashion; Mr. Seaton sends, among other animadversions, a note on Apollonius Rhodius, of whom he is, we believe, preparing

an edition; and Mr. Rutherford prints some excellent conjectures. The contributions of Irish scholars are among the best in the volume, and Prof. Campbell, of St. Andrews, gives several proofs of his scholarship and learning; Prof. Robinson Ellis is, of course, a frequent contributor; Mr. Pelham's notice of Herzog's book on the Roman Constitution is one of the best reviews in the volume; and Dr. J. S. Reid's reviews are particularly excellent. Archaeological matters are well handled by Mr. Jevons, Mr. C. Smith, Mr. Murray, Mr. Wroth, Prof. Ramsay, Mr. Farnell, and others. M. Reinach writes amusingly on the so-called Asiatic terra-cottas; and Prof. Ziegler instructively on German education. The writer on French classical education is unduly desponding; nowhere, in spite of the deaths of Graux, Benoist, and other scholars, have classical studies made such progress of late years as in France. Of course there are slips in the volume. For instance, Mr. Haverfield sends a note on the 'Birds' of Aristophanes which a glance at Kock's school edition would have shown him to be superfluous; and Prof. Tyrrell is mistaken in supposing Prof. Jebb is alone in his view of πύρας προσιπύ, Soph., 'Ant.', 1232. The bibliography needs revision. For example, the useful edition of the 'Odyssey' published by Hachette is left without its editor's name. To conclude, the admirable index furnished by Mr. Darbishire adds largely to the value of this excellent volume.

A SUFFICIENTLY exciting narrative of adventure by sea and amongst the cannibals of New Guinea will be found in *Eight Bells* (Ward & Downey), written and illustrated by Hume Nisbet. There is more of a connected story in this volume than in many tales of adventure for juvenile readers, but it is full of incident from first to last, and lively enough to satisfy the most exacting appetite. Though some of it is rather strong meat for boys, 'Eight Bells' is, on the whole, a well-contrived and well-written story.

We received last week three new magazines too late to notice them in our number for June 1st. The most important is the *New Review* (Longmans & Co.), edited by Mr. Grove. It does not represent any new school of opinion or any band of young writers, but is a bold attempt to supply for sixpence a magazine similar to the *Fortnightly* and the *Nineteenth Century*, in which the articles are written by persons whose names are well known. The interest, therefore, attaching to the experiment is, we may say without disparagement to Mr. Grove, commercial rather than literary. Whether he can obtain a sufficient number of buyers for a magazine that does not rely on fiction for its power to attract seems questionable; but it is understood that Mr. Grove is confident of success and is well supported. The two most interesting articles in the number are those on General Boulanger by M. Naquet and M. Pelletan.—*East and West* (Ward & Downey), which is published simultaneously in London and Paris, and is printed on the Quai Voltaire, is, unlike the *New Review*, essentially a magazine of light literature, starting with three novels, one of them by Mrs. Macquoid, and light articles, including a story by Mr. Bret Harte, some verses by Mrs. Piatt, and the commencement of a series of studies of the Dutch masters by Mr. Macquoid. Certainly *East and West* promises to be a readable periodical.—The new series of *Tinsley's Magazine* (Wyman) is also issued at sixpence. This first number can only be described as quite amazingly bad.

We have on our table *Letters, Poems, and Selected Prose Writings of David Gray*, edited by J. N. Larned, 2 vols. (Buffalo, U.S., the Courier Company).—*Essays and Addresses*, by B. Bosanquet (Sonnenschein).—*Letters from Wales*, reprinted from the 'Times' (Allen & Co.).—*London of To-day*, by C. E. Pascoe (Hamiltons).—*In Vain*, by Edith Henderson (Digby & Long).—*That Girl in Black*, by Mrs. Molesworth

(Chatto & Windus).—*An Ace of Hearts*, by F. du Boisgobey (Vizetelly).—*A Vagabond Will*, by W. G. Waters (Bristol, Arrowsmith).—*Highland Flora, and other Poems*, by Mrs. D. Henderson (Edinburgh, Douglas).—*The Light that Lighteth every Man*, Sermons, by A. Russell (Macmillan).—*The Life and Times of John Knox*, by the Rev. R. W. Gosse (Digby & Long).—*Gifts for Ministry*, by B. F. Westcott (Macmillan).—*Die Sprache der Olympo-Walachen*, by Dr. G. Weigand (Leipzig, Barth).—*Türkische Grammatik*, by A. Müller (Williams & Norgate).—*Éléments de Sociologie*, by Combes de Lestrade (Paris, Alcan).—*Romanesque*, by M. Floran (Paris, Lévy).—*and Orphelins!* by P. Sales (Paris, Lévy). Among New Editions we have *A Sanskrit Grammar*, by W. D. Whitney (Trübner).—*Children of the State*, by Florence Davenport-Hill, edited by F. Fowke (Macmillan).—*Winscombe, Sketches of Rural Life and Scenery amongst the Mendip Hills*, by T. Compton (Stock).—*Macmillan's Progressive French Reader, First Year*, by G. Eugene-Fasnacht (Macmillan).—*How We are Governed*, by W. J. Gordon (Warne).—*Is One Religion as Good as Another?* by the Rev. J. MacLaughlin (Burns & Oates).—*Looking Backward, 2000-1887*, by E. Bellamy (Reeves).—*A Mexican Mystery*, by W. Grove (Digby & Long).—*Rachel Armstrong; or, Love and Theology*, by C. P. Wooley (Trübner).—*A Class-Book of Geography*, by C. B. Clarke (Macmillan).—*A Glossary of Words used in the Wapentakes of Manley and Corringham, Lincolnshire*, by E. Peacock, F.S.A., 2 vols. (Trübner).—*and Two Gentlemen of Boston* (Trübner).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Harris (J. S.) *The Writings of the Apostle John*, 10/6 cl.
Macgregor's (Rev. J.) *Exodus*, Part 2, cr. 8vo. 2/ cl. (Hand-books for Bible Classes).
Mackay's (W. P.) *Notes on the Shorter Catechism*, 12mo. 2/ Milligan's (W.) *Book of Revelation*, cr. 8vo. 7/6 cl.
Rivington's (Rev. L.) *Dependence, or the Insecurity of the Anglican Position*, cr. 8vo. 5/ cl.
Sheepshanks's (Rev. J.) *Confirmation and Unction of the Sick*, 12mo. 2/6 cl.
Spurgeon's (C. E.) *The Salt Cellars, being a Collection of Proverbs*, Vol. 1, cr. 8vo. 3/6 cl.
Webb's (Right Rev. A. B.) *The Priesthood of the Laity in the Body of Christ*, cr. 8vo. 2/6 cl.

Law.

Kelleher's (J.) *Possession in the Civil Law*, abridged from the Treatise of Von Savigny, 8vo. 16/ cl.
Kelleher's (J.) *Principles of Specific Performance and Mistake*, 8vo. 16/ cl.

Poetry and the Dramas.

Arnold's (Sir E.) *In My Lady's Praise*, Poems Old and New, imp. 16mo. 3/6 parchment.
Shakespeare's Works, with Life and Glossary by the Editor of the "Chandos Classics," cr. 8vo. 2/6 cl.

History and Biography.

Theal's (G. McC.) *History of South Africa, 1854 to 1872*, 15/ cl.
Wellesley (the Marquess). *Life of*, by Col. G. B. Maleson, 2/6 Wordsworth (W.), *Life of*, by W. Knight, 3 vols. 8vo. 45/ cl.

Geography and Travel.

Foster's (A. J.) *Tourist's Guide to Bedfordshire*, 12mo. 2/ cl.
Macdonald's (Rev. D.) *Oceania, Linguistic and Anthropological*, 12mo. 6/ awd.
Martinière's (H. M. P. de la) *Morocco, Journeys in the Kingdom of Fez, &c.*, cr. 8vo. 14/ cl.
Purcell's (T. A.) *A Suburb of Yedo*, cr. 8vo. 2/6 cl.

Science.

Allsop's (F. C.) *Practical Electric Bell Fitting*, cr. 8vo. 3/6 cl.
Beale's (L. B.) *The Liver, Lectures on the Principles and Practice of Medicine*, 8vo. 5/ cl.
Carter (J. P.) and Radcliffe's (R. C.) *Course of Examples in Elementary Arithmetic*, cr. 8vo. 3/ cl.
Gremli's (A.) *The Flora of Switzerland*, translated by L. W. Paltson, 12mo. 7/6 cl.
Johnson's (G.) *Essay on Asphyxia*, 8vo. 3/ cl.
Lock's (C. G. W.) *Practical Gold Mining*, roy. 8vo. 42/ cl.
Payne's (J. F.) *Observations on some Rare Diseases of the Skin*, 8vo. 5/ cl.

General Literature.

Colquhoun's (M. J.) *Every Inch a Soldier*, 12mo. 2/ bds.
Dixon's (W. S.) *In the North Country, Annals and Anecdotes of Horse, Hound, and Herd*, 8vo. 7/6 cl.
Fane's (V.) *The Story of Helen Davenant*, cr. 8vo. 3/6 cl.
Gill's (The) *Own Outdoor Book*, edited by C. Peters, 8/ cl.
Gordon's (W.) *Battalion Drill Made Easy*, 32mo. 2/ cl.
Hamley's (Sir E.) *Shakespeare's Funeral and other Papers*, cr. 8vo. 7/6 cl.
Henderson's (L.) *Agatha Page, a Novel*, cr. 8vo. 3/6 cl.
James's (H.) *A London Life, The Patagonia, The Liar, Mrs. Temperly*, cr. 8vo. 3/6 cl.
McCutcheon's (F. G.) *Telegram Formula and Code Combiner*, roy. 8vo. 84/ hf. bd.
McCutcheon's (F. G.) *The Imperial and Colonial Telegram Cyclopaedia*, sup. roy. 4to. 84/ hf. bd.
Molesworth's (Mrs.) *The Old Pincushion*, imp. 16mo. 6/ cl.
Molloy's (J. F.) *A Modern Magician*, 12mo. 2/ bds.

Nature's Voice, by H. H., imp. 8vo. 4/6 cl.
Norris's (W. E.) *The Rogue*, cr. 8vo. 6/ cl.
Patterson's (W. M.) *A Fateful Night*, cr. 8vo. 2/ cl.
Russell's (W. C.) *Little Loo*, cheap edition, cr. 8vo. 3/6 hf. bd.
Saunders's (M.) *My Spanish Sailor*, cr. 8vo. 3/6 cl.
Strange Secrets, told by P. Fitzgerald, F. Marryat, &c., 6/ War Scare (The) in Europe, 12mo. 2/6
Webber's (B.) *Tartan and Gold, Tales of Sport and Play*, 3/6
Webb's (R.) *The Pastrycook and Confectioner's Guide*, 2/ cl.
Worboise's (E. J.) *Canonbury Holt*, cheap ed., cr. 8vo. 3/6

FOREIGN.

Theology.

Calvini (Joa.) *Opera*, ed. G. Baum, E. Cunitz, et E. Reuss, Vol. 39, 12m.

Fine Art and Archaeology.

Michel (M.) *L'Ornementation des Relieurs Modernes*, 20fr.
Toepffer (J.) *Attische Genealogie*, 10m.

Drama.

Faguet (E.) *Notes sur le Théâtre Contemporain*, 3fr. 50.
Weiss (J. J.) *Le Théâtre et les Mœurs*, 3fr. 50.

History and Biography.

Lamprecht (K.) *Die Römische Frage von König Pippin bis auf Kaiser Ludwig den Frommen*, 3m. 60.
Livre du Centenaire du Journal des Débats, 50fr.
Pannenberg (A.) *Lambert v. Hersfeld*, 3m. 40.
Saint-Père (R. de) *Une Colonie Féodale en Amérique*, 8fr.

Geography and Travel.

Schrader (F.) *Atlas de Géographie Moderne, Part 1*, 1fr.

Bibliography.

Staender (J.) *Chirographum in Bibliotheca Paulina Monasteriensis Catalogus*, 12m.

Philology.

Bezenberger (A.) *Beiträge zur Kunde der Indogermanischen Sprachen*, 10m.
Meister (R.) *Die Griechischen Dialekte, Vol. 2*, 7m.
Schmidt (J.) *Die Pluralbildungen der Indogermanischen Neutra*, 12m.

Science.

Rohrer (F.) *Die Bakterien d. Ohres u. d. Nasen-Rachenraumes*, 5m.

General Literature.

Poradowska (M.) *Demoiselle Micia*, 3fr. 50.

THE COMMONWEALTH COMMITTEES.

At the close of the year 1642, when the unexpected success of the military levies of the Crown had warned Parliament of the necessity for prompt and vigorous measures of self-defence, was appointed the first of those remarkable committees which provided the finances of the Great Rebellion. This Committee, which was intended for the advance of money for the service of the Parliament, was organized with a staff of highly-paid officials, and with clerks and licensed inquisitors paid by the results of their services. Early in 1643 a Declaration of Parliament was issued urging the necessity for a present subscription in money and plate on account of the war. These advances were nominally repayable, with interest, on the security of Public Faith Bills, and in this aspect the expedient bears a suspicious resemblance to the forced loans, on Privy Seals, of Tudor and Stuart sovereigns. Properly speaking, however, this assessment was merely a disguised poll-tax, intended to supplement the ordinary sources of revenue, which had already been swelled by the now illegal impositions and a still more hateful Excise.

At first the assessments of the Committee were chiefly limited to residents within London and "the parts adjacent," but contributions were also received from more distant counties. Eight months after its establishment it was found necessary to appoint a sub-committee for mitigation of assessments, which considered the affidavits of those who chose to deposit one-half of their assessments to enable their appeal to be brought. A great change took place in the scope of the Committee's jurisdiction early in 1645 by the transfer of the "discoveries" of delinquents' estates to Haberdashers' Hall, and from this time the extraordinary revenue of the Long Parliament and the Republic was largely derived from the latter source.

Mrs. Green has given in her preface to the new Calendar of Commonwealth State Papers certain statistics to serve as a basis for calculating the gross receipts of this Committee, and the relation which they bore to the nominal assessments. Unfortunately, however, the Account Book No. 51, to which a reference is given, only mentions the total receipts as 109,000l., instead of 260,000l. as stated here. Perhaps the balance is made up from the Assessment Books D, E,

and F; but in any case the comparison made here between the receipts and assessments is most misleading, since if the sum of 260,000*l.* was received between June, 1643, and July, 1644, the unpaid assessments, stated by Mrs. Green to be "nearly six times as much," are really spread over a period of three years and a half, from November, 1642, to March, 1646. The mistake is chiefly important because of the enormous difficulties that attend the study of the financial conditions of the period, and make the temptation to generalize from a few data almost irresistible.

It may, therefore, be interesting to know that as the receipts from delinquents' and recusants' sequestrations (including those of this Committee) amounted in the ten years 1643 to 1653 to a sum of 1,663,739*l.* 3*s.* 3*d.*, and as the expenditure upon the army alone between the years 1645 and 1651 was over 7,000,000*l.*, the assessments upon the security of the Public Faith, during the earlier portion of this period at least, must have realized more than Mrs. Green's estimate would lead us to infer.

At first sight the perusal of three volumes containing 1,500 pages of a closely-printed *précis* of accounts, reports, and other formal documents would not seem an agreeable task. We believe, however, that this Calendar will really prove more interesting to the average reader than many which deal with more inviting subjects; for, apart from the entire novelty of the matter provided here, it suggests the outlines of hundreds of social and political sketches such as Scott would have turned to good account in a new 'Woodstock.'

Probably no tax was ever more unpopular than the forced assessments by the Committee of Advance, for they were not only issued by a usurped authority, but also levied with a severity which contrasted with the leisurely processes of the old Exchequer. The resistance offered to the collectors in the City itself was violent; while every form of evasion was practised to escape service of the notices of assessment, or to claim exemption on one of the recognized grounds. We read of a worthy citizen who observed to the officers with fine sarcasm that "he would be hanged rather than he would do as they did, for he had rather be hanged for not taking his neighbour's goods than be hanged for robbing his neighbour." Possibly he made good his retreat with his wares while the collectors were pondering this speech; but many cases are on record in which recalcitrant householders were committed for contempt, and their goods either stored in the cellars of Haberdashers' Hall or publicly sold "by the candle" for far less than their fair value, through the devices of the official appraisers—a new species of birds of prey which the revolution had developed. No better use was made of the houses which were thrown upon the hands of the Committee by the default of payment or the political sequestration of their owners. We are told in the preface that these houses were in many cases "turned into a refuge for those who lost their houses owing to their adherence to the king's party"; but this statement is incredible, and is not confirmed by any one of the six cases cited by the editor. In fact, these and many other tenements noticed in the Calendar were assigned usually to godly ministers and influential members of Parliament, or else to those who had been "plundered by the enemy." Still we know from other sources that the Parliament behaved with almost surprising generosity towards the needy Cavaliers, to whom weekly or annual pensions were paid out of the funds in the hands of the Goldsmiths' Hall Committee.

In the year 1645 the scope of the Committee's investigations was considerably enlarged by taking over the conduct of sequestrations, which had hitherto been somewhat delayed owing to the difficulty of obtaining evidence as to political delinquencies. Now, however, such proof as was required by a partial tribunal was in-

stantly forthcoming upon the offer of a large reward to informers. The system of "discoveries" which henceforth prevailed cannot be regarded as satisfactory either to the promoters or to the State, and this partial failure of a promising expedient must in fairness be attributed to the reluctance of the Committee itself to employ this discreditable agency. The informers were in most cases Parliamentary officers or soldiers, who offered to denounce suspected delinquents within the districts where they were quartered in return for a large percentage of the profits of the sequestered estates towards the arrears of their pay. After a short experience of the system it was found to be fraught with wholesale perjury and injustice; but in its conscientious desire to check these abuses the Committee found itself involved in a network of legal arguments and evasions which made the task of realizing a concealed estate both hazardous and expensive. It seems to have been the practice of denounced Royalists to secure their property in the hands of trustees in the guise of private creditors, thus rendering it necessary to proceed against each of the latter by a wearisome examination of titles. A large proportion of the Calendar is devoted to these cases; but that of Sir George Benyon, which lasted from 1644 till 1655 without being brought to a satisfactory conclusion, may be taken as typical.

It would be wholly impossible to quote any specimens of the entries containing matter of social or archeological interest, because such entries occur on almost every page; but, of course, those which relate to the topography of London are the most numerous and important. Access to these will be readily obtained with the help of an admirable index of more than two hundred pages.

CHATTERTON MANUSCRIPTS.

I HAVE lately been allowed by the owner to examine two of Chatterton's forgeries in the original parchment manuscript. As their contents have not—at least in recent editions—been printed from the originals, which were not known to exist, it may be of some interest to give a short description of them.

The first is on a large stout sheet of vellum measuring about 18 inches by 10, and contains the prose essay printed in Prof. Skeat's edition from Dr. Barrett's 'History of Bristol,' and entitled 'The ancient form of money carefully gotten for Master Jhn Cannynge by me Thomas Rowley.' The writing, which is in faded brown ink, is a very small engrossing hand with some arbitrary alterations, especially in the capitals, occasionally differing but little from a printed character. The back of the membrane is discoloured apparently with yellow paint, and is endorsed with three words in an illegible character.

The second MS. is on a small much discoloured sheet of thin vellum, which has probably been very freely galled. It contains on the face of it the two poems 'To John Lydgate' and 'Song to Ella.' To the latter of these two titles is appended a foot-note, "lord of the castle of Bristol in days of yore," which serves to identify the MS. with that described in editions of Chatterton's works.

On the dorsal are a number of inscriptions in Roman characters, purporting to be copies from British or Roman monuments, and enclosed in rough sketches of tombs or altars; and below these is a note signed "T. Roule," which is now entirely illegible, probably partly owing to the effect of the gall. I have, however, not much doubt that it is in part transcribed at p. 43 of Dr. Barrett's 'History,' in which passage he alludes to the discovery of such inscriptions in Bristol, and quotes Rowley on the point.

The history of the MSS. is as follows. Chatterton certainly gave them to Dr. Barrett, from whom in some manner, which I have not

been able to ascertain, they came into Lord Dacre's hands. He appears to have lent them to Bishop Percy, who in his turn lent them to Sir Robert Chambers, who, perhaps in the confusion of his departure to India, seems to have neglected to return them. From him they passed through Archdeacon Nares into the hands of their present owner, Mr. W. R. Smith, to whose courtesy I owe these particulars and the opportunity of describing the MSS. Letters of Percy's are in his possession asking Sir Robert Chambers to return "the Bristol Parchments" to Lord Dacre.

I should add that I have made no attempt to copy Chatterton's spelling in the quotations given above. The state of the MSS. renders it difficult to distinguish between several letters with any certainty. C. G. CRUMP.

A RARE HISTORICAL WORK.

R.M. Academy, Woolwich, June 1, 1889.

REFERRING to the correspondence under this heading in your issues of the 25th of May and the 1st of June, I venture to make a few remarks.

The work mentioned in the first instance by Mr. De Quarrendon cannot be considered "rare," and it may be doubted whether it is even "scarce." I myself possessed a copy not very long ago, and can recollect at least two instances during the past three years of having seen the work in the windows of second-hand booksellers.

Lowndes does not mention the work, although he alludes to the additional papers at the end of the volume. See under "Charles II." and "Hudleston."

The second work, the 'Epitomy [not "Epitome," as in Mr. Baker's copy] of English History,' &c., by Thos. May, is, I fancy, rarer than the other work; I have not succeeded in finding it in the British Museum Library. I have a copy of the same (third) edition as the volume owned by Mr. Baker. My copy is in bad order, and is imperfect, wanting, apparently, the last leaf. But perfection cannot be expected for fourpence, which is what it cost me. Lowndes mentions the work, but also appears to have seen only the third edition. He says, "Third edition, 1690, 12mo., with copperplate" (in the singular). The title of the work says there are "copperplates" (in the plural), but in my copy there is only one—a plate in four compartments, referring, however, with figures to five pages of the volume—interleaved between pp. 24 and 25. There does not appear to have been originally any other, though in the imperfect condition of the volume it is impossible to be certain on this point. There are some curious eccentricities in the paging of the work. This book can hardly be considered a "companion work" to the other relating to Charles II., but is rather a companion to the 'Breviary of the History of the Parliament of England,' written by the same author, of which there appear to have been two editions in English (1650 and 1655).

W. G. ROSS, Lieut.-Col. R.E.

MR. FROUDE'S FICTION.

WHEN an historian, even in a novel, introduces historical characters, he is, I conceive, under some obligation to consider historical accuracy, and more especially to avoid fathering on them fictitious incidents not too much to their credit. One of the most striking incidents in the 'Two Chiefs of Dunboy' is the chase of the Doutele smuggler by the Æolus, Capt. Elliot. It is very generally known that Elliot did command the Æolus in 1760, and captured Thurot off the Isle of Mann; but in 1755, the date assigned to the chase referred to, Elliot was still a lieutenant; the Æolus was not launched till 1758; and, I may add, when she was in commission, she carried twelve-pounders on her main—or rather, as it was then called, her upper—deck.

J. K. LAUGHTON.

Literary Gossip.

MR. SWINBURNE is engaged on an article for the *Fortnightly Review* upon Massinger. A large portion of it consists of an analysis of the fine play 'Sir John Olden Barnavel,' printed by Mr. Bullen from the MS. in the British Museum. Mr. Swinburne assigns the authorship of this play to Massinger and Fletcher, and thinks he can point out the passages in the play where the hand of each poet may be discerned.

MR. ANDREW LANG and Mr. Rider Haggard are said to be writing a work of imagination together. This may, it is to be hoped, prove a happy marriage of plot and style, but who will there be to review Mr. Haggard?

MR. HENRY MORLEY and the other professors retiring from University College are to be entertained at dinner next week.

MESSRS. SOTHEBY, WILKINSON & HODGE will sell next Saturday some interesting manuscripts in the autograph of Lord Tennyson, including the originals of some of his best-known poems, varying in many instances from the published versions. The same auctioneers will also on the same day dispose of some valuable "Edgar Allan Poe relics," including portraits of the poet and of his mother, his autograph manuscripts, and first and rare editions of his works.

THE REV. A. L. MAYHEW is preparing for publication a short account of English vocalism and consonantism, in which the principles and results of the new school of philology, as codified by Brugmann, are applied to the investigation of English phonology.

It has been decided to devote the 6,000 rupees raised for the Fawcett Memorial Fund in Bombay to adding a collection of works on political economy to the Bombay University Library, and to founding a scholarship in connexion with the Victoria Technical Institute.

A NEW work by Mr. Cochran-Patrick, dealing with the industries and trade of Scotland during the mediæval period, is in the press, and will shortly be issued by Messrs. MacLehose & Sons, publishers to the University of Glasgow.

IN consequence of Whitsun Monday falling on the regular day of meeting of the Library Association, the next monthly meeting will be held on Monday, the 17th inst., at the Wandsworth Public Library, when Mr. A. W. Hutton, of the National Liberal Club, will read a paper entitled 'A Political Club Library.'

MR. GARDNER is about to publish a volume of lectures on English literature by Mr. W. S. M'Cormick. Among other topics "The Place of English Literature in Education, with special reference to Prof. Freeman's views on the subject," is dealt with, and a protest is entered against the monopoly by philology of the study of literature at the universities.

PERSONS having in their possession letters from the late President of Columbia College, Dr. F. A. P. Barnard, are asked to send them to Prof. Nicholas Murray Butler, Columbia College, New York, U.S.A., at their early convenience. The letters will be returned after copies have been made.

THE day on which Schiller gave his first academical lecture in Jena a hundred years ago was celebrated by a "festival performance" of the 'Bride of Messina' in the theatre, with a *Festprolog* by Wildenbruch. There was a torchlight procession at night to the Griesbach-haus. On the next day the Schiller-Denkmal in the Sternwarte-Garten was unveiled by the Grand Duke, and addresses were delivered by the Rector of the University, Dr. Löring, and by Prof. Lorenz, the present occupant of Schiller's academical chair.

THE extraordinary fatality which seems to follow Swedish literature in 1889 has carried away another victim. The poet Johan Nybom died at Stockholm on the 23rd of last month, in his seventy-fifth year. He was an admirable lyrical writer, of the school of Tegner, and the author, among other works, of 'The Last Night in the Alhambra,' 'Byron in Greece,' 'Gustavus the Third,' and 'Dannemora and Osterby.'

THE centenary of the birth of the Danish poet Ingemann (May 28th) was celebrated by a public *fête* in the village of Torkildstrup, in Zealand, where he was born in 1789. A monument to his memory was unveiled in the garden of the parsonage in the presence of fifteen hundred persons, and speeches were delivered by various eminent men. The village is very pretty, the weather was superb, and the proceedings are described as having been eminently successful.

PROF. JAMES DARMESTETER begins the last number of the *Revue des Études Juives* with an interesting essay on Pahlavi texts relating to Judaism. The extracts he gives in a French translation are taken from a polemical book with the title of 'Shikand Gûmânîk,' which was composed in the second half of the ninth century, after the Arabic conquest. We find there not only strange translations of Biblical passages, which seem to be based on an Arabic translation, but also legends which are not to be found in our Midrashim. It is possible that passages of the New Testament will also be found there; for in the 'Dinkart,' the greatest compilation of Parsi theology, mention is made of the religion of Yahood, that of the Masih (Messiah, Christ), and that of Mani (Manicheism).

It is interesting to notice the advance education is making in the native state of Hyderabad. During the past three years the number of schools in the state has almost doubled, while the number of scholars has increased from 11,736 to 27,703. A provincial educational conference, moreover, has been held, an almost unheard-of thing in regard to a native state. Religious instruction is made compulsory on all Mohammedans attending Government schools, and for Hindus a series of text-books containing moral and religious precepts of a non-sectarian nature has been prepared.

A SWEDISH translation, by Emilie Kullmann, of Miss Marie Corelli's Norwegian romance 'Thelma' has just been issued at Stockholm. The same novel in Dutch is published by P. Gouda Quint, of Arnheim, and a Spanish version has for some months been on sale in Madrid.

DR. HOCHEGGER, an official of the University Library of Innsbruck, is said to have discovered a copy of the original edition of

Donatus. Great importance is attached by German scholars to this find, which will probably be made use of in the controversy between Germany and Holland regarding the priority of the invention of the art of printing.

AN American, Mr. Treadwell Walden, of Boston, U.S., is going to bring out two large illustrated volumes upon 'Westminster Hall in English Story.'

MR. N. H. MASON tells us that we misunderstood him when we said last week that his book would contain some letters of Mason, the author of 'Caractacus.' The letters are, he says, those "of another of the *literati* of Dr. Johnson's period," whose name he declines to reveal. Whether it is wise to insert conundrums in a prospectus may be doubted, but those who wish to subscribe to Mr. Mason's book may like to know his address is 35, Maclise Road, West Kensington.

AMONG the probable candidates for the Chair of Church History at Aberdeen University are, it is said, Dr. Cowan, of Edinburgh; the Rev. W. M. Metcalfe, of Paisley, known as the editor of several works connected with ecclesiastical history; Dr. Sprott, of North Berwick; and Dr. Watt, of Glasgow.

THE chief Parliamentary Papers of the week are Public Elementary Schools' Inspection, Return (1d.); Universities of Oxford and Cambridge Act, 1877—Copy of Statutes made by Governing Body of Trinity College, Cambridge (1d.); Copy of Statute made by Governing Body of Jesus College, Oxford (1d.); East India, Cooper's Hill College, Appendix to Revised Prospectus (1d.); Egypt, No. 4, 1889, Correspondence (7d.); and Consular Reports, 1889—Austria-Hungary, Finances and Taxation (1d.); Foreign Trade of Austria-Hungary (1d.); Belgium, Trade of Antwerp (1d.); Trade of Servia (11d.); Russia, Trade of Consular District of Odessa (8d.); Turkey, Trade of Constantinople (2d.); Trade of Damascus (1d.); and China, Trade of Tientsin (1d.).

SCIENCE

THE ROYAL OBSERVATORY, GREENWICH.

THE Annual Visitation of the Royal Observatory, Greenwich, was held on Saturday last, June 1st, and we have before us the customary Report of the Astronomer Royal to the Board, which gives an account of the work of the observatory from May 11th, 1888, to May 10th, 1889, and of its condition on the last-named day.

The new 18-foot dome, constructed by Sir Howard Grubb over the enlarged Computing Rooms, was completed shortly after the date of the last Report, and the north portion and corners of the room have been partitioned off to form photographic dark rooms and a staircase lobby, in preparation for work with the 13-inch photographic equatorial, which is intended to be erected there in the course of the present year. No other important change in the buildings has been made. The transit-circle continues to be in good working order, and the meridian observations have been carried on according to the regular system, the principal subjects being the sun, the moon, the large planets, and fundamental stars, with other stars from a working catalogue which includes all the stars in Groombridge's 'Catalogue' and in the 'Harvard Photometry' not observed since 1867, and a selection from Piazzi's 'Catalogue.' Ten

close circumpolar stars, taken from the *Connaissance des Temps* or from M. Lewy's list of stars for longitude determinations, have been observed regularly in addition to the four standard azimuth stars; and their observation has been much facilitated, Mr. Christie remarks, by the adoption (since last January) of the method used by the officers of the French Service Géographique, which consists in making a number of bisections of each star with the R.A. micrometer during its transit, the exact time of each bisection being recorded on the chronograph. The annual catalogue of stars observed in 1888 contains about 1,820 stars. Special attention has been given to observations of the small planet Iris and companion stars, in connexion with the determination of its parallax at the late favourable opposition. The regular computations are in a forward state, and those for the new ten-year catalogue (to contain the places of stars, 4,059 in number, observed from 1877 to 1886) are practically complete, and, indeed, almost ready for the press.

The altazimuth has been applied to observations of the moon according to the restricted system in use in recent years, at those parts of each lunation when meridian observations are either impossible or precarious. For the adjustment of this instrument, the mark formerly used being out off by the erection of the new building, observations of high and low stars were used exclusively until about the end of last November, when the cornice of the altazimuth building was pierced in three places to allow of the observation of marks on three church spires, distant about 6,600, 1,060, and 6,930 feet respectively.

The equatorials are all in good working order. A pair of very satisfactory glass discs for the new 28-inch refractor was supplied by Messrs. Chance last October, and Sir Howard Grubb is now engaged in working the object-glass and in making the tube required for it. As the object-glass is to be of special form—adapted to photography as well as eye-observation, on the plan proposed by Sir G. Stokes of reversing the crown to get rid of the spherical aberration which is introduced by the separation of the lenses necessary for photographic correction—an experimental 4-inch object-glass has been made, and is now being mounted on the Sheepshanks equatorial for trial. The provision of a photographic refractor of 13 inches aperture with a 10-inch guiding telescope, equatorially mounted, to enable Greenwich to take part in the great photographic chart of the heavens, was sanctioned by the Treasury at the end of August; the construction of the instrument has been entrusted to Sir H. Grubb, who has made a trial 6-inch photographic object-glass (now being mounted) as a preliminary to the construction of the 13-inch. Some observations of occultations and other phenomena (as well as of comets) have been made, but the past year has been exceptionally unfavourable for this class of work. Spectroscopic observations of stars and photographic observations of sun-spots and other solar phenomena have been carried on as usual, and photographs of the sun from other places have been received from the Solar Physics Committee to aid in filling up the unavoidable gaps at Greenwich. The mean spotted area of the sun in 1888 was half that of the preceding year, and corresponded closely with that of 1877, so that the minimum may be expected to occur during the present year. The spectroscopic observations of all kinds are completely reduced.

The magnetical and meteorological observations have been carried on with accustomed regularity. In the year 1888 there were only three days of great magnetic disturbance; but there were also about twenty other days of lesser disturbance, for which tracings of the photographic curves will be published, as well as tracings of the registers on four typical quiet days. The mean temperature of the year 1888

was 47°·7, being 1°·6 below the average of the preceding forty-seven years. The highest air-temperature in the shade was 87°·7, on August 10th, and the lowest 18°·4, on February 2nd. The mean daily motion of the air was 296 miles, which is twelve miles above the average of the preceding twenty-one years. The number of hours of bright sunshine recorded during 1888 by the Campbell-Stokes sunshine instrument was 1,068, which is about 250 hours below the average of the preceding eleven years, and 333 hours below that of 1887, recorded with the same instrument (the records of previous years being with the Campbell instrument before the Stokes modification, which enabled less powerful sunshine to be registered). The rainfall in 1888 was 27·5 inches, being 2·9 inches above the average of the preceding forty-seven years. The increase in the amount of observatory work during recent years is evidenced by the increased size of the annual volumes. That for 1886 was distributed last October; the printing of that for 1887 (which will contain the new 'Ten-year Catalogue of Stars' and the 'Meteorological Reductions') is not yet complete. The redetermination of the difference of longitude between Greenwich and Paris was carried out last autumn, the observations lasting from September 23rd to November 15th; but the necessary reductions for the result have not been completed, though they are far advanced. Commandants Bassot and Deforges were the French observers; Mr. Turner (Chief Assistant) and Mr. Lewis the English.

Mr. Christie closes his interesting Report with a few words on the importance of obtaining some means for strengthening the supervising staff of the observatory, the increase of work being not sufficiently met by an additional grant which has been made for computers.

GEOGRAPHICAL NOTES.

We have received from Mr. Stanford an *Atlas of India*, by Mr. Trelawney Saunders, well worthy of that distinguished geographer. We note that in the map of political districts some districts rented by our Government are coloured as independent, although they are in practice British. We remark also that the basin of "the Lora river" is described in the rivers' map, though "Lora" only means river, and it is usual to state what *lora* is meant, as, for example, "the Bori Lora" or "the Pishin Lora."

Messrs. W. & A. K. Johnston send us a new edition of their *Unrivalled Atlas of Modern Geography*, which now consists of forty maps with an index to 20,000 names.

Eclectic Physical Geography, by Russell Hinman (Sampson Low), is a capital book, most lucid in its explanations, beautifully illustrated, and most attractive to the reader. Its author is an American, who has naturally largely drawn his illustrations from his immediate surroundings. On this ground his book is not, perhaps, quite adapted as a text-book for English schools, but we can conscientiously say that both teachers and pupils will be able to derive a vast amount of information from it. Of course, a book of this kind should be used discreetly. For instance, if the author applies the term "Lowland" to all those regions of the earth whose elevation is less than 2,000 ft., assumed by him to be the average elevation of all the land, we may reasonably object, nor are we prepared to receive such a term as "high highlands" amongst geographical definitions. These, however, are trifles which detract but little from the value of the book.

The second part of the scientific results of Dr. Junker's travels has now been published as a supplement to *Petermann's Mittheilungen*. It deals more especially with the materials furnished by Dr. Junker for the construction of his maps. Dr. B. Hassenstein, the compiler of these maps, furnishes an exhaustive memoir on the surveying operations carried on by the explorer, whose industry deserves our fullest

recognition. Dr. Junker observed neither latitudes nor longitudes, but so numerous are the bearings which he took that his route could be plotted with considerable confidence. We wish some of our younger explorers took pattern from so painstaking an observer. Their contributions to African cartography would then prove of more permanent value than is usually the case.

The exhibition of geographical appliances arranged by the Royal Geographical Society is beginning to bear fruit. Our publishers and teachers appear at length to have been convinced that the maps and books supplied for the teaching of geography in our schools are decidedly inferior to what is to be found abroad. Of three new school atlases which we know to have been in preparation for some time past, that of Messrs. Longman & Co. has now been published. It is edited by Mr. Geo. G. Chisholm, whose excellent text-books we have had occasion to mention before, and engraved at Mr. Stanford's geographical establishment. Whatever may be planning or doing elsewhere, there can be no doubt that this *New Atlas, Political and Physical*, is by far the best collection of maps for school use available at the present time. The maps are drawn on multiples of one scale, they exhibit the physical features of each country, and are not overcrowded with names of insignificant places. Physical and political diagrams are liberally furnished in addition to the general maps. Where so much is excellent it would be invidious to point out defects, some of which, at all events, can be removed in future editions.

Mrs. O. Stone's book on the Canary Islands is to be brought out this autumn in a condensed form, in one volume, with additional illustrations. Much of the personal detail in Mrs. Stone's tour through the interior of the islands will be omitted. The information is to be up to date.

SOCIETIES.

INSTITUTION OF CIVIL ENGINEERS.—May 28.—*Annual General Meeting*.—Sir G. B. Bruce, President, in the chair.—The report stated that the number of members of all classes on the roll of the Institution on the 31st of March was 4,739, being an increase of 4 per cent. in the twelve months. There had been twenty-five ordinary meetings, but only fourteen papers had been read and discussed, for which the Council had made the following awards: a Telford Medal and Telford Premium to Mr. G. Kapp; Watt Medals and Telford Premiums to Mr. W. H. Greenwood and Dr. C. E. Emery; a George Stephenson Medal and a Telford Premium to Mr. E. Worthington; and Telford Premiums to Messrs. J. A. F. Aspinall and J. O. Arnold; and for papers to be printed in the *Proceedings* without being discussed—a Watt Medal and a Telford Premium to Mr. R. Runeberg; and Telford Premiums to Messrs. B. Donkin, jun., Prof. V. A. D. Dery, R. H. Smith, L. F. Vernon-Harcourt, G. Lopes, and N. Kennedy. Twelve supplemental meetings for students had been held, at which thirteen papers had been read and discussed. A Miller Scholarship had been assigned to Mr. E. C. de Segundo, and Miller Prizes to Messrs. H. B. Ransom, W. W. F. Pullen, J. D. Twinberrow, S. Joyce, R. J. Dury, J. King-Salter, C. H. Gale, and V. W. Delves-Broughton. The late Mr. T. R. Crampton had bequeathed 500*l.* to the Institution, the interest to be devoted to an annual Crampton Prize for the best paper on 'The Construction, Ventilation, and Working of Tunnels of Considerable Length', or, failing such a paper, for a communication on any other subject that the Council might select. The gross receipts for the year had amounted to 21,763*l.* 18*s.* 4*d.*, and the total expenditure to 18,226*l.* 6*s.* 4*d.* The total investments amounted to 98,042*l.* 13*s.* 10*d.* In conclusion the Council referred to the exhibition which had been opened under the auspices of the French Government, and which could not fail to attract all who were interested in engineering progress. The adoption of the report was moved, seconded, and carried.—The ballot for Council resulted in the election of Sir J. Cooke as *President*; Mr. G. Berkeley, Mr. H. Hayter, Mr. A. Giles, and Sir R. Rawlinson as *Vice-Presidents*; and Sir J. N. Douglass, Sir D. Fox, Sir B. Leslie, Sir E. J. Reed, Messrs. W. Anderson, B. Baker, J. W. Barry, E. A. Cowper, J. S. Hawkshaw, C. Hawksley, G. F. Lyster, J. Mansergh, W. H. Preece, W. Shelford, and F. W. Webb as *Other Members of the Council*.—The session was then adjourned until November.

ROYAL INSTITUTION.—June 3.—Sir J. C. Browne, V.P., in the chair.—Miss B. Harvey and Mr. R. Ward were elected Members.

SOCIETY OF ENGINEERS.—June 3.—Mr. J. R. Baillie, President, in the chair.—A paper 'On the Forced Percolation of Water through Concrete' was read by Mr. H. Faija.

SOCIETY OF BIBLICAL ARCHÆOLOGY.—June 4.—Mr. P. Le Page Renouf, President, in the chair.—A paper was read by Rev. G. W. Collins, entitled 'Ashore and the 'Ashera.'

PHYSICAL.—May 25.—Prof. Reinold, President, in the chair.—Mr. T. A. Lawson was elected a Member.—The following papers were read: 'On a Relation existing between the Density and Refraction of Gaseous Elements and some of their Compounds,' by Rev. T. Pelham Dale; 'On a Water-Spray Influence Machine,' by Mr. G. Fuller; 'Notes on Polarized Light: (a) On the Transition Tints of Various Orders; (b) Lecture Illustrations of the Rotation of Circularly Polarized Light; (c) On the Rotation of Circularly Polarized and Non-Polarized Light,' by Prof. S. P. Thompson; and 'On the Molecular Weight of Caoutchouc and other Colloid Bodies,' by Dr. J. H. Gladstone and Mr. W. Hibbert.

ARISTOTELIAN.—May 27.—Mr. S. H. Hodgson, President, in the chair.—Mr. G. F. Stout read a paper 'On the Development of the Distinction of the Physical and the Mental considered from a Psychological Point of View.'—The paper was followed by a discussion.

SHORTHAND.—June 5.—Mr. J. G. Petrie, President, in the chair.—Mr. T. Oddy was elected a Fellow.—Mr. J. H. Mogford gave an explanation of some of the circumstances which had led him to advocate the incorporation of a joined-vowel system with Pitman's shorthand. The details of a new joined-vowel scheme, on a fresh basis, are promised for next session.—A short paper 'On Normal Phonography,' the invention of Mr. Barlow, an Englishman resident in Virginia, was read from particulars supplied by the author, who has arranged that half a dozen of his consonant signs shall also represent vowels and diphthongs. Applied to the old phonography—either English or its American adaptations—the author claims greater legibility for it, and an increased choice of possible outlines.—A communication from Mr. J. L. Cobbin (Australia) was also read announcing discoveries in regard to the capabilities of his latest system.—Dr. Westby-Gibson read an interesting list of notable Englishmen who during the last two hundred years had used shorthand for private purposes.

MEETINGS FOR THE ENSUING WEEK.

- Tues. Horticultural.—Fruit and Floral Committee, 11; Scientific Committee, 1; Lecture, 3.—Recent Biological Discoveries, Prof. E. Ray Lankester.
- Wed. Microscopical, 8.—Description of a New Species of Megalotrocha from Brisbane, Mr. V. G. Thorpe.
- Thurs. Royal Institution, 3.—Chemical Affinity, Prof. Dewar.
- Mathematical, 8.—'On the Square of Euler's Series,' Dr. Glaisher; 'A Theorem in the Calculus of Linear Partial Differential Operations,' Major MacMahon; 'On Crystalline Reflection and Refraction,' Mr. A. B. Russel; 'On the Uniform Deformation in Two Dimensions of a Cylindrical Shell of Finite Thickness with Applications to the General Theory of Deformation of Thin Shells,' Lord Rayleigh; 'The Figures of the Pippin and Quipian of a Class of Plane Cubics,' the President.
- Fri. United Service Institution, 3.—'Forage for Military Purposes,' Part II, Dr. G. Fleming.
- New Shakespeare, 8.—'A Projected Edition of the Saga of Amleth or Hamlet, with an Account of a Collection of Inedited Icelandic Literature illustrative of Shakespeare Stories,' Mr. I. Gollancz.
- Royal Institution, 9.—'Quartz Fibres,' Mr. C. V. Boys.
- Sat. Royal Institution, 3.—'Idealism and Experience in Art and Life,' Prof. Knight (Tyndall Lecture).
- Botanic, 14.—Election of Fellows.

Science Gossip.

A CURIOUS discovery has been made in the Botanic Garden, Oxford. Dr. Selmar Schönland, the sub-curator of the Herbarium, has found in a corner bundles containing a collection of Italian plants, well preserved, with indications of the names of the plants and the localities whence they were taken, by Gregorius à Reggio (Calabria), a Capucin, who collected them in 1605. Nothing is known of this Gregorius, who must have been a good botanist, and no trace has yet been found of the person who brought the collection to Oxford. Another bundle contains the mosses brought by Sir John Franklin.

DR. HALE WHITE'S 'Text-Book of General Therapeutics,' which will be published by Messrs. Macmillan & Co., is intended to supplement the ordinary works on therapeutics, and will give a full description of the treatment of disease

by climate, diet, baths, electricity, massage, hypnotism, Oertel's method for the treatment of cardiac disease, venesection, the Weir Mitchell method, the suspension method for chronic nervous disease, and, in fact, the author aims at describing all modes of treatment other than by drugs that are employed in medicine.

THE death is announced of Mr. K. Miller, well known some five-and-twenty years ago in Cambridge as a brilliant mathematician, and subsequently Professor of Mathematics at the Naval College at Greenwich.

ANOTHER small planet, No. 284, was discovered by M. Charlois at Nice on the 29th of May.

INDIAN entomology has sustained a heavy loss by the sudden death of Mr. Otto Möller, of Tukvar, near Darjeeling. Mr. Möller, who kept a staff of twenty Lepcha collectors constantly at work in Sikkim, Bhutan, and parts of Tibet, had obtained specimens of many new species.

FINE ARTS

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—THE HUNDRED AND ELEVENTH EXHIBITION IS NOW OPEN, 5, Pall Mall East, from 10 till 6.—Admission, 1s; Illustrated Catalogue, 1s. ALFRED D. FRIPP, R.W.S., Secretary.

THE NEW GALLERY, REGENT STREET.—SUMMER EXHIBITION NOW OPEN, 9 till 7.—Admission, 1s.

EXHIBITION OF BLACK AND WHITE DRAWINGS.—Messrs. Cassell & Co.'s Seventh Annual Exhibition of Original Drawings is NOW OPEN at the MEMORIAL HALL, Farringdon Street, E.C.—Admission Free on presentation of Address Card.

'THE VALE OF TEARS.'—DORR'S LAST GREAT PICTURE, completed a few days before he died, NOW ON VIEW at the Dorr Gallery, 35, New Bond Street, with 'Christ leaving the Prestorium,' 'Christ's Entry into Jerusalem,' 'The Dream of Pilate's Wife,' and his other great Pictures. From 10 to 6 Daily.—Admission, 1s.

Notes on the Church of St. Swithun, Headbourne Worthy. By John Henry Slessor, M.A., Rector. (Simpkin, Marshall & Co.) Llanelly Parish Church: its History and Records. By Arthur Mee. (Llanelly, South Wales Press Office.)

THE church at Headbourne Worthy is known to antiquaries by the plates and description given of it in Weale's *Quarterly Papers on Architecture*. It was a curious and in some respects unique building of Saxon, and perhaps early Saxon, date, the main walls of which still remained, though with many insertions and additions of later times. We say it was. Alas! it is so no more. Mr. Slessor's photograph of the interior shows absolutely not one square inch which is not new. There are new walls, new windows, new roofs, a new tile floor, new furniture, a new chancel arch, and a new screen of villainous design, which surely cannot be the work of Mr. G. E. Street, who is said in the book to have directed the "restoration." All this mischief has been done with the best intention, and they who did it no doubt thought that, when they made their new work a careful copy of the old they pulled down, and put back some parts of the old itself into their old places, they were doing the best that could be done for the old church. The old walls, which had served for eight or perhaps ten centuries, and had been freely cut about to suit the ideas of the many generations that had worshipped within them, were, we can well believe, in a bad state, and unless something had been done to them might not have stood much longer. But with some considerable experience of such cases we venture to doubt whether it was necessary to destroy them. It is very much less trouble and not much more cost to pull down a ruinous old wall and build a new one in its place than it is to make the

ruinous wall into a sound one and give it a new lease of life. But it generally can be done, and when the repairing of an old building falls into the hands of one who properly understands its worth it often is done. We know old walls which have been condemned as unsafe by architects of repute and experienced builders, but which by careful treatment are now sounder than they were when first built.

But even admitting that in this case the state of the old walls was so bad that nothing could save them, something of the church's story might have been left in it more than has been. At least it was not necessary to tear up the gravestones of the old rectors and other past worthies of the parish from the graves that they marked, and to banish them into a vestry. The gravestones were in no danger of falling, and were surely more seemly to the eye than the vulgar tile paving which has supplanted them. It is something that they have not been destroyed, and we hope that they may be put back again before the right place of each is forgotten.

Some will tell us that, though there has been loss of antiquarian interest, the church has gained much in beauty and in ecclesiastical decency. The first we altogether deny. So far from having gained in beauty, it has lost beyond calculation. What was a quaint old church, full of individuality and of the flavour of the country, is now a commonplace thing the like of which may be seen in the suburbs of any large town. We will admit the gain in decency, but contend that it might have been had without the destruction. Except for the addition of an organ chamber at the side of the chancel, the propriety of which we will not now dispute, the plan of the new church is the same as that of the old, and consequently whatever advantage in arrangement and furnishing there may be in the new might equally well have been had in the old.

Mr. Slessor's book shows that he loves his church and values its past history. The pity is that he should have testified his love by wiping out the record of that history from the building, and that we now have to seek in the book information which we should have liked better to find in the church itself. In this he is not to blame more than thousands other of the clergy who have done untold mischief, and thought that therein they did well. And we wish all had, as he has, left a clear and well-written record of what has been done. As time goes on and men learn more to regret their loss, the more will they value the book which tells of it.

We have so far spoken only of the harm done, but all has not been taken away, and Headbourne Worthy Church still has that which gives it a place amongst the most interesting of our oldest English churches. The west end of the Saxon church still stands with the original doorway, and built in the wall above is a great stone rood with attendant images of St. Mary and St. John, or at least so much of them as the zealots of the sixteenth century allowed to remain. This rood was once on the outside of the church, but in the fifteenth century a sort of chapel was built over it for its protection. At that time it seems to have been an object of special reverence, which probably accounts

for the savage energy with which it has been hacked away. Weale gives an engraving of this work, and Mr. Slessor a photograph. It is a curious and valuable example of old English sculpture.

Another treasure of the church is the unique brass of John Kent, a boy of Winchester School, who died in 1434. It has been treated with more respect than the gravestones of the rectors, and is now fixed on the north wall. It is a pity that it was ever taken from over the grave in the middle of the chancel, which it had marked for over four hundred years. Mr. Slessor gives a good photographic print direct from the brass.

Mr. Mee's little book is a complete contrast to Mr. Slessor's dainty quarto. We cannot commend its literary style; it is roughly printed on poor paper, and is bound in black cloth with pink edges, like a hymn-book. Nevertheless it is a book which we are very glad to see, and we wish such were commoner, and that there were in every old parish some one who would put together and publish such information as he can gather about its church. The interest would, of course, vary with the interest of the subject, and would be chiefly local. But, as Mr. Mee has shown, a man may with a little industry get together an interesting book, even where the building he treats of does not at first sight seem a promising one. He tells us in a modest preface that he began by transcribing the registers and printing them in the pages of the local newspaper in the office of which his book is now published; that then the idea occurred of issuing them in book form, and he added such information as he could find about the church and some other matters of interest to his neighbours. The printing of the registers needs no commendation but that Mr. Mee did well to print on one side of the leaf only. The other matter is not, and does not pretend to be, very profound, and sometimes it descends into gossip. But some facts are recorded here which might otherwise have been lost, and some of the gossip will interest the Llanellians of another generation.

It has been said the church is not a very promising one. Half a century ago it must have been an interesting church, but in 1845 it was altered and almost rebuilt to fit it for galleries. It still has a good plain west tower, but a very singular central one, which there used to be also, was then demolished. The chancel appears from a photograph in the book to be old, but frightfully "beautified." Indeed, the church generally seems to have suffered every ill that could befall an unlucky church, except the crowning one of "restoration." Its turn must come before long. May it be treated mercifully and come out of the fiery trial at least not less the old church than it is now!

THE ROYAL ACADEMY. (Fourth Notice.)

As he has often done before, Mr. Herbert has found a new and good subject for his *Voice from the Deep* (No. 530), and he has told the story well. But we must not look too closely into the painting of the figures of the discoverers of a half-buried church bell on a bank left bare by an unusually low tide. There are suggestions of good colour in the sunlit shoal and green sea, but into these,

two, it is as well not to pry with critical eyes. It is hard to understand how the bell retained its green patina under sea-water, which, even if it did not disappear below the surface, would doubtless have coated it thickly with marine incrustations. However this may be, there is nothing ridiculous about the picture.—The Academicians have been pleased to buy with part of the Chantrey Fund Mr. Herkomer's *Chapel of the Charterhouse* (558), but it is difficult to discover in what respect, except its noble Scriptural motto, they consider it an exemplary work of fine design. It may be meritorious to cover with plenty of paint the large empty spaces on this extensive canvas. It may be desirable not to throw away time and trouble on drawing faces of old gentlemen; to omit details such as coats and waistcoats may qualify an artist for a share of Chantrey's money; but we should not expect a body which is, or ought to be, nothing if it is not learned, to stamp with its approval a picture ten times bigger, emptier, and less complete than it has any business to be. It is not enough surely that the story of these old gentlemen assembled at prayers should be fairly legible in their faces and attitudes. In these there is really nothing more than thousands of popular woodcuts, at which hardly anybody looks twice, have rendered with better drawing and modelling and technique of a higher sort. We should be glad to think that grateful reminiscences of 'The Last Muster,' which is truly a fine work of its kind, and needed only the thoroughness Mr. Herkomer rarely cares to give, prompted the purchase. If so, the precedent is bad and dangerous. As it is, the chief sufferer by the gift will be Mr. Herkomer himself if he thinks that all the academies in Christendom can create high art on the standard of 'The Chapel of the Charterhouse.'

We have mentioned many portraits, but more remain to notice. We shall, therefore, take this opportunity of disposing of a group of them. Mr. Sant's *Miss Joicey* (250) is a capital subject, but it is a pity that the drawing is not better and there is not more modelling. It is chalky and thin. His *Mrs. Dixon* (121) is better. We cannot congratulate this painter, who is often graceful, upon his *Floral Offerings* (424).—For the *Children of Lord Cardross* (259) Mr. G. E. Hicks has seemingly borrowed so much of the grace and smoothness of Mr. Sant, and he has delineated pretty models in so sentimental a way, that we at first sight thought this group was by the Academician himself. There is no ordonnance of light and shade in the picture, and its background resembles that of a photographer.—Mr. Horsley's *Martin H. Colnaghi, Esq.* (265), is, barring a little chalkiness in the flesh, so excellent a picture and so good a likeness that we hope Mr. Horsley, to whom we all owe much for the Winter Exhibitions, may flourish in future as a portrait painter. His touch is rather heavy.—*Die Grossmutter* (289) of Miss M. K. Harte is portrait-like, cleverly painted, and the expression in the withered face is appropriate.—*J. T. Johnson, Esq.* (299), is the best portrait Mr. Pettie has here, and is full of character and action, but it is much injured by excess of yellow and crude reds in the flesh. There is abundance of character and no flattery in *The Rev. J. O. Dykes* (783), a presentation portrait such as few would care should represent them to posterity. Still, apart from some crudities of no great importance it is a good work of art, and time will improve it, if only it wears well. We should be glad to hear that all its pigments will stand. We are inclined to mistrust some of them. Much inferior is *G. Coats, Esq.* (790).—*Prof. Adams* (312), by Mr. Herkomer, is free from the faults critics are bound to complain of in many of the clever artist's works. It has all his tact in grasping character, and it is more soundly finished than usual, while the flesh painting is strong and appropriate. Lucky is

the man whom Mr. Herkomer paints in a lucky mood. *Mrs. Gladstone* (205), with a restless expression and shallow look, is thin and loose in painting, but otherwise good. *S. Pope, Esq.* (495), shows less insight and power of reading character than several of the above portraits, yet it is spirited and has the superficial elements of a true likeness.

Mr. A. E. Emalie's *Mrs. Loder and Children* (316) is a very pretty, sincere, and well-painted group possessing good artistic qualities. This respectable artist, an "outsider," exhibits seven pictures, at least four of which could have been spared. With the exception of three artists, none of whom occupies anything like so much space, he is the only exhibitor so fortunate.—*Maudie* (332), by Miss M. J. Shubbrook, a lady in cream white and buff gloves, which go well with her rosy carnations, is a capital and harmonious portrait of which the torso is not well drawn.—Mr. S. J. Solomon's *Gladys* (393) almost made us think it is the Salon we are reviewing. It is incomparably the most pleasing, tasteful, and modest instance we have seen of the skill of a painter who is unfortunately addicted to display, and lacks self-restraint. It depicts a little girl in white, and is expressive and good in colour. If Mr. Solomon continues to paint in this style, he will not long be open to the charge of lack of taste. His *Sir J. Simon* (1239) is good, but not so good.—In Mr. Bogle's *Miss K. Mathew* (391), a young girl in green, the face is good, and the work is well painted throughout.—Mr. T. Hughes's *Miss B. Hughes* (434) may be praised for sober tints and a modest style; the flesh is rather hot, the pose refined, the face good.—*A Study in Blue* (450), by Mr. C. W. Furse, may well come here because it is the very ably managed portrait of a girl in a light blue dress, the difficult nature of which has been admirably dealt with, without contrasts, crudities, or sophistication of any kind. A harmony in blue deserves admiration.—*A. W. Nicholson, Esq.* (504), is an excellent example of Mr. H. T. Wells's sterling art, painted with energy and unusually good colour.—Mr. P. R. Morris's *Col. Edis* (609) is a cruel libel on the looks and style of the able commander of the Artists' Corps, and it is badly painted, if such flesh be painting at all. The vulgarity and dullness of the *Family Group* (1177), by the same artist, is partly redeemed by better painting than is to be found in the colonel's likeness.—Mr. Wontner's *Master W. Burrows* (649) is a nice and tasteful portrait of a little boy.—*Pot Pourri* (690) is a group of portraits of ladies and children in warm white. It is rich and brilliant in light, colour, and tone, and painted with ease and dexterity, and just recognition of the light and shade. If the roses were rosier, and their tones much lighter, so as to aid the chiar-oscuro of the piece, it would lack nothing but beauty in two of the adult faces. Mr. J. H. Lorimer paints with care and some timidity: the latter quality, if he is young, will disappear; may he cherish the former!—*Wilfrid* (130) is a capital and well-drawn figure of a boy in green, painted in a fine Florentine manner by Mr. E. S. Harper, whose name is new to us.—Mr. Oulless's *Sir W. Bowman* (292) is noticeable for the veracity of the painting of the face, the insight into character, and the drawing. The background is well designed, but out of keeping as to light and shade with the figure, which has independent illumination, showing that the accessories are due to an afterthought.

Sir F. Leighton's *Mrs. F. Lucas* (976), a bust, in full face, with calm and highly refined expression, an exercise in rich carnations and green, very simple and pure, is elegant, soft, and delicate.—With this may be grouped the *Miss Colley* (1144) of Mr. J. J. Shannon, an energetic and original picture, painted with rare accomplishment.—*The Portrait of an Old Lady* (1155), by Mr. W. R. Symonds, being soft,

rich, and homogeneous, with capital character, is such as we hope to have again from his hands.—*Sir A. Wood* (1161), by Mr. W. Carter, is admirable for its character, extremely well drawn, and painted with uncommon skill.—Mr. F. Roe's *Mabel* (1173), a comely damsel in a white evening dress, is decidedly spirited and agreeable, but the carnations are rough in touch, which they should not be in a lady's portrait. The charm of a youthful morbidez and bright and pure carnations suffers much from this. What can so tasteful an artist be thinking about thus to paint a lady's face?—*Miss R.*—(1129), a sumptuous and vigorous, if somewhat voluptuous portrait, by Mr. W. H. Margetson, is reclining in a chair and dressed in black.—The life-size naked Eve in Mr. F. Goodall's *Dream of Paradise* (1245), awakening after her creation and putting back

From her warm brows and bosom her deep hair
Ambrosial, golden round her lucid throat
And shoulder,

is, despite its technical conventionalities, so portrait-like and ideal, though not ignoble and far from passionless, that it may best be considered here, concluding what we have to say about the likenesses, and introducing what remains to be said about the figures and historic themes, of which there are more than usual in this exhibition, although we cannot see any signs of any increase of dignified effort, serious studies, and accomplishments. For these valuable qualities and that researchful art which accompanies them not twenty contributors to this gallery really care. The student turns with something like despair from the displays of *chic*—most of it as dull as it is frivolous, if not vulgar, and a mere sacrifice to the inferior crowd—pervading the exhibitions of our time. The plague of dullness is worse than the pest of impertinence, which is manifest here as elsewhere, and Mr. Goodall deserves respect because he has striven to avoid the one and is incapable of the other. With this ambitious picture—a life-size nudity being a subject few dare attempt, except in a meretricious way, where Mrs. Grundy has often asserted herself—no one could be offended. There is nothing for the "British Matron" to object to in its lifelessness and elaborate academical qualities, its carefulness without research, its conventions without subtlety or severe grace, and its smoothness without finish. These are technical shortcomings; but there is in the picture ample evidence of the artist's desire to be poetical, and his profound sense of the dignity and fervid passion of the subject, which is beyond his reach, for he has failed to see that this matron is neither the virgin Eve nor the mother of mankind, but a model who is no longer fair or graceful as she had once been. Milton's Eve, to whom Mr. Goodall refers for his motto, is Milton's version of Juno, but this is a large-limbed British Venus past her youth, married, and addicted to posing in attitudes with set eyes and a somewhat theatrical action.

The *Christmas Dole* (444) of Mr. J. Clark is one of the best pictures of a painter whose work deserves greater attention than it has obtained. Old folks and paupers—some whose canting and greedy ways, their falsehoods and their idleness, are humorously dealt with—are grouped about the distributors of loaves. See the glozing old woman purring on our right near the sentimental official. The heap of bread is capital, but the stone floor is icy cold and hard.—*Motherless* (607), by Mr. E. B. Johnson, a cottage interior, a man and his daughter seated in grief, is well painted; it has force of effect and colour of a legitimate kind. The girl's face and figure are good and sincere where it would be easy to be false and affected.—*Lady Butler's To the Front* (578), French cavalry leaving a Breton town for the war in 1870, tells the story well. Several of the figures are cleverly designed, such as the lean old woman bidding a hopeless fare-

well to her son, and the squadron leader who seems to know nobody and be known to none. The horses, as Lady Butler's horses generally are, are good. But the touch is loose and rather coarse; the execution is weak and the hot colours indicate the lamp, while the draughtsmanship is often crude. All this tends to show that the artist has made a bad picture with a good design.—Mr. Sargent's *H. Irving, Esq.* (638), is a good, but pitiless sort of likeness, and it is a bad picture, quite unworthy of the painter's pretensions.—*A New Acquisition* (639), an old gentleman contemplating with rapture a big stuffed owl just arrived in a glass shade, and a girl looking on with a face of respectful amusement while she brings in her master's lunch, is Mr. W. M. Egle's best picture. It is full of humour, but the maid ought to have been healthy as well as pretty. As it is, she looks like an invalid. The accessories and light and shade are very true.—*The Health of the Bride* (655), which we owe to Mr. S. A. Forbes, depicts in a manner distinctly French a wedding company grouped at table. There is more of technical facility than felicity of design and energy in this picture, which wants brilliancy of all kinds, from the illumination, colour, and actions to the expressions, which are too lugubrious, while the incidents are laboured and commonplace, and the women are mostly ugly.—A simpler and more powerfully designed picture, yet equally French, faces it in the very telling *Saved* (698) of Mr. F. Bramley, who has hitherto produced nothing at all so good. The conception is pathetic, and the design energetic. The expressions are just, sympathetic, and fine, the actions true and modest. In most respects this picture combines the qualities of Mr. Faed with those of Mr. Sargent, but it has less than the "colour" of the one, none of the wilfulness and eccentricity of the other, and such breadth and depth in the shadows as Mr. Sargent never attempted. The effect of pale and silvery dawn within the room, contending with the somewhat too brassy glare of the fire and the natural gloom of the chamber itself, is as fine and true as it is out of doors. The tonality of the figures is first rate. What dramatic critics call the business of the design has been admirably managed. On the whole, we like this best of all the works by new men that have been talked of this year, and we think it one of the finest things here.

The contributions of Mr. R. W. Macbeth indicate a partial, but not altogether successful return to his original technique, which was stronger as well as finer and less rough than haste to catch Fortune's favour has lately allowed of. His works, which are landscapes with figures, are vigorous and masculine as ever. Among them we admire *Diana* (699), a rugged dell, its stream and cascades in early daylight. Diana, who is rather a woodland nymph than her mistress, is wading in the water and cheering on her hounds, but all the figures, being realistic and modern, are out of place with a classical title; still the spirit, frank energy, spontaneity, and passion of the design as a whole, and the intense freshness of the landscape, are classic in the truest sense, and make the work five times welcome. *The Miller's Daughter* (763) has similar technical qualities, good and less good, in combination with a spirit and brightness we heartily enjoy. A young girl, exuberant and fresh as the morning, bare-headed and bare-legged, sits near a mill-dam, the masses of her auburn hair bound by a snood of blue, while she diligently trims her fishing line. It is a capital figure, full of life and spirit, and well adapted to the sunny landscape of the old mill, the shining stream, its splendid foliage, and all the surroundings saturated with light. Its glow and resplendent tonality are most acceptable; but its somewhat displeasing surface is rough rather than coarse. This energetic painter, an artist of ample resource, appears elsewhere as a water-colour draughtsman and an etcher, in which capacities we shall meet with

him again. On the whole, he does too much to do all things well.

The *Marquess's Proposal to Griselda* (677), by Mr. F. Vigers, tells the story in a manner which would have astonished Chaucer. The execution is careful and smooth, and there is much that is pretty about the picture, but no passion; the ordinary faces and tame figures are modern, and the dresses a masquerade. The only really good figures are two boy pages. The artist's style is curiously like that of the Germans of the last century.—Mr. G. G. Kilburne's *Forgiven* (681) tells, in a commonplace, but sincere and accomplished way, the story of the Prodigal Daughter, who, returning to her comfortable home and venerable father, kneels at his breakfast table on the terrace of an ancient hall which, like the figures, seems to belong to Nash's "Mansions." The execution is nice, smooth, and much more respectable than brilliant.—*In his father's footsteps* (682) is not one of the best specimens of a class Mr. S. B. Waller has made his own; it is pretty, sketchy, showy, and weakly designed.—The *Masquerade* (728) of Mr. J. P. Beadle is a subject French painters delight in. The scene is the entrance to the Nouvel Opéra, where the stern figure of a cuirassier on guard contrasts with the gaiety of the revellers who collect on the pavement, while grey dawn contends with the fading light of the gas. It is a good picture in its way.—*A Venetian Faction Regatta* (733) shows how well Mr. W. H. Bartlett can depict gondolas racing, the vigour of rowers going at full speed, and the passionate cheering of the spectators. There is much rich and showy colour; still the picture is deficient in brilliancy and rather hard.

A little dingy, and weaker in tone than was desirable, Mr. T. B. Kennington's *Pinch of Poverty* (734), beggars in the street, is rather sentimental; but the pathos of the faces is intense and very touching—in this respect it is among the best things here. More colour and richer tones would have made a better picture, and, by contrasting with the pallor of the complexions and the features pinched by famine, intensified the motive of the whole.—Mr. E. E. Simmons's *The Carpenter's Son* (740) is exactly what he calls it, and contradicts the reference to Luke ii. 40. It is French, but it is destitute of the best qualities of that branch of an admirable school which aims at an intensely realistic treatment of Scriptural themes and the application of modern motives to religious subjects. It is true some Florentine painters of highly reverent natures introduced such motives into their pictures; but they were never commonplace designers like Mr. Simmons, who possesses highly respectable technical powers he ought not to go out of his way to misapply. The mere workshop and the unspiritual French boy are not sanctified by putting a nimbus behind his close-cropped hair. He need not have been beautiful, but he ought to have been a noble figure showing some imagination.—The *Sacred and Profane Love* (760) of Mr. S. J. Solomon, an exaggerated "morality" of the shallowest type of the Salon, is a tremendous mistake, depicted with a sort of boisterous affectation of energy, sentiment, and dignity, and as insincere as it is pretentious and demonstrative.

In *The Sermon* (761), by Mr. W. Tyndall, the visitor will find much spirit and humour, best seen in the old lady in blue in the front of the congregation and her neighbour the old man. The interior of the church is capitally painted. No doubt Mr. Tyndall will do better still.—There is real sentiment and some passion in "*Only a relic dimm'd with tears*" (773), where an elderly lover, of the type affected by Mr. Orchardson and Mr. Yeames, has opened a cabinet to find a miniature of one who is dead. Bright, clear, and dexterously painted rather than solid, the spirited figure and its deftly touched surroundings attest the extreme cleverness of Mr. C. C. Seton, who works neatly rather than firmly, and understands thoroughly the putting together of a pic-

ture, which is an art of itself, often possessed by bad painters and always valuable to its owner.

—The barefooted fishermen trudging along the sands in the *Homewards* (781) of Mr. W. B. Fortescue deserve praise. The effect is rather light, and makes the picture look thin. —In the way of second-rate historic genre Mr. G. W. Joy's *Wellington at Angers* (791) is more than commendable. The sturdy, strong-willed boy's interview with his master is well told, and the faces are excellent; the likeness of the future duke is capably given. It would, we think, have been better to bring the vivid sunlight of the background in the well-painted old-fashioned room upon the orange coat of the boy. —After *Waterloo* (803) shows that Mr. R. Hillingford can paint figures, sleeping, eating, and talking in a barn, with tact and insight. His work would have been better if less rough in touch and brown in the shadows. —*Il Crabbino* (812) attests M. C. Kirchmayr's crisp touch and sense of light. The bright and solid background and accessories are nearly as good as the figures. —An *Offering to Apollo* (815), by Mr. Bulleid, reminds us strongly of a Boulanger, and contains a very pretty and carefully painted figure of a girl in a saffron robe placing a wreath before a smoking tripod. The face and flesh are good and sound, the carnations are rather red. Why not paint the drapery more searchingly? —*The Day-dreams* (821) of Mr. W. P. Watson, a girl on a garden bench, is clever and pretty, if painty. —A small and dainty nudity is the *Captive* (845) of Mr. T. Riley. —We have seen more ambitious pictures by Mr. W. B. Wollen, but none more complete and sounder than his *Foragers* (846), French soldiers trudging in a snowy landscape and laden with stolen poultry. —An *Idyll* (850) is a nudity reclining on grass, which reminds of Corot and M. Henner: a capital and tasteful sketch, painted in a low key by Mr. J. Cullin. —*Idle Moments* (861), by M. Malempré, a French girl with a fan, is dashing, rough, and sunny, soft and rich in tone and colour. —*The Lettre d'Amour* (873) of Miss E. Sprague gives us that lady's idea of how such a thing ought to be received by a damsel in green in an æsthetic interior filled with bric-à-brac which, with the black piano, may have come from Tottenham Court Road. The girl is too small, but the whole is brightly, richly, and firmly painted.

His Only Comfort (889), by Mr. T. Faed, we have mentioned before. It shows pathos, genuine art, and sympathy; but we should not mind losing sight for a time of that blue teapot which figures so charmingly in the foreground here and has been painted so often by Mr. Faed. His little picture is very solid, broad, and rich. —*The Spanish Letter-Writer* (894) of Mr. C. Ulrich is a capital cabinet example of figures well arranged and richly coloured, a spirited design. —Mr. Wood's recent improvement in brightness, sparkling colouring, and clearness of painting is manifest in his *Towers of San Rocco and the Frari, Venice* (895), figures at a fountain in a courtyard in sunlight, backed by the stately buildings in a happy composition. His *On the Grand Canal* (961), a vista with figures in sunlight, is worthy of its companion. —*A Royal Guard* (898), by Mr. S. Lucas, is in the manner of Sir J. Gilbert. The flesh is too yellow, and in fact it is a thin sketch, but it is not offensively disagreeable like its companion, the weasel-like, red-nosed and hideous *Mercenary* (937). —In *A Tiff in the Council* (919) Mr. G. O. Reid has designed cleverly and painted deftly figures of courtiers in a splendid interior, under full and glowing light. —Mr. T. B. Garvie's capital kitchen interior is distinguished by the humour of the face and figure of the old woman seated at tea and smoking a pipe, which names the picture *Quiet Consolation* (949). It is a true picture in chiaroscuro and colour, distinguished by excellent expression and character. The cat in the foreground is first rate; the newly blacked Cornish range is

admirably painted. —Miss M. Heath chose a hackneyed subject for her *Connoisseur* (951) in a green robe, holding up a glass of claret. The expression of consideration is true and the face good in all respects. —Miss M. E. Edwards's spirited and graceful figure of a girl gathering flowers in a garden, called *Pretty Springtime* (962), might be brighter and more vivid in colour and effect. —Mr. W. C. Faed has sent two nice and glowing little pictures of Spanish subjects, of which *Maraquita* (964), nicely touched, with good colour, and well wrought out, is the better. —We like *Choosing a Spray* (975), by Miss J. Hayllar, because it is neat, pretty, soft, and bright. —*The Primrose Dame* (974) of Mrs. E. M. Ward is welcome not only for the painter's sake, but because it is a spirited and ably handled portrait of a King Charles's spaniel sleeping on a blue satin cushion. —In the *Found Out* (992) of Miss F. Moody the dogs cowering because they have stolen a partridge are very good.

The Early Cup (1001) of Heer C. van Haanen is a little dirty in colour, and yet a thorough picture, powerful in tone and rich and telling in colour. —*The Gossips* (1013) of Mr. C. F. Ulrich depicts, in the mood and style of Heer C. van Haanen, girls at a table loaded with splendid dresses, and is good enough to make us wonder why the women are so ugly. —No. 1063, "*None so deaf as those who won't hear!*" proves beyond question that Mr. E. B. Leighton, while attempting heroic and chivalric themes, has mistaken his vocation, which is to paint *genre* like this of a Thames ferryman, in his boat near the bank, making love to a very willing maid, while an elderly gentleman on the further shore bawls in vain to be taken over. The sunny face of the girl, her pose, and the painting of her dress are all first rate. *A Peasant Proprietor* (1064) is the odd title of a well-painted man reading a newspaper. Are we to understand that newspaper reading is reserved for him? —The charm of the tender expression of the musing girl's face, which is admirably painted in Mr. Urwick's picture, No. 1108, should not be missed. —*Some of the Choir* (1109), by Miss J. Hayllar, is noticeable for genuine and spontaneous expression. The attitudes of the little peasant girls standing somewhat uneasily in a row are capital, while the young lady behind the teacher is rather sweet and refined. It is brilliantly and very solidly painted, with a wonderfully crisp and firm touch. The pattern of the carpet would please Van Eyck, who, nevertheless, would advise Miss Hayllar how, without forfeiting the least splendour or purity, she could bring into compact groups the shadows, lights, and colours of her picture so as to produce an artistic coloration and a massive chiaroscuro of higher quality than these. —Mr. W. F. Calderon's *Homewards* (1110), horsestriding along a ridge in clear, glowing evening light, is, in a French way, rich in colour and true in tone. The boy and pony in front are too small. —Mr. B. Hook's *Woodcock forward!* (1111) has a capital coast landscape, which, especially the herbage and a big stone in the foreground, is very brilliant and strong. *Thurlestone Rock* (600), by the same, is a good study of nature, at once solid and careful. —The title of *The Bacchante* (1131) of Mr. R. Machell, a boldly painted and vigorously drawn nudity floating on sunset clouds, holding a jewelled cup, is bad; but it demands notice where there are few large nudités, and fewer still succeed in being so good as this, which, nevertheless, is a trifle meretricious.

A few excellent and some brilliant portraits remain to be noticed. Among the best of them is Mr. J. J. Shannon's pretty and lady-like group, *Mrs. E. L. Green and Eddie* (502). —Mr. G. H. Boughton's *Sisters* (122) is an elegant and simple group of ladies sitting side by side on a garden bench and dressed in white and rosy lavender. The effect of light, as is often the case with this artist, is not intelligible, and must be

conventional. Accepting this, the colour of the picture is most pleasing, the robes going well with the sober greens and blues of the foliage and sky. The flesh is a little flushed. —*The Marquis of Hartington* (772), by Mr. A. S. Cope, is a skilful and agreeable portrait, painted with freedom and spirit, and shows a clever reading of character, which, however, has not enough of that reserve of strength and still and resolute energy which characterizes one of the most interesting personalities of our time.

NEW PRINTS.

THE growing popularity of Rembrandt's later masterpieces, such as '*Le Doreur*' and other portraits of old men, owes much to the skill of the etchers whose works various Parisian publishers have put before the world. Messrs. Boussod, Valadon & Co. have sent us from New Bond Street an artist's proof on vellum from a plate etched by M. Vallotton, which is the latest and not the least admirable example of the kind. This is the '*Portrait of Rembrandt*,' aged, wearing a skull cap and a close-fitting coat, and clasping one hand with the other, while the face is in three-quarters view to our right, the light coming from the left. It is in the National Gallery. The time-worn surfaces of a face like this, its puffy contours and strong markings, not only lent themselves to the brush of the painter, but are eminently favourable to the etching needles of artists as vigorous and accomplished as MM. Waltner and Vallotton, who have succeeded perfectly in reproducing the impasto as well as the brilliancy and massive handling of their models. The instance before us is, so far as the face goes, of surpassing merit and beauty in art, as true and masculine as Rembrandt himself could desire. He might object that the forms and substance of his body and hands are in the etching rather too obscure, whereas in the picture the local colours ensure distinctness denied to simple black and white. From the same firm we have received a vellum proof of a plate (with the *remarque*, a field flower) by M. Lospigisch after Corot's '*La Vanne*.' The sentiment of the picture is due to its dreamy and somewhat languid repose. The etching, which owes much of its tenderness and softness to a mezzotint-like draughtsmanship, suits Corot perfectly, and is a true and sympathetic reproduction of his art. It is, of course, less crisp, delicate, and researchful than that masterpiece of M. Lospigisch's, the wonderful dry-point called '*The Hamlet*,' which, published by MM. Boussod & Co., we lately reviewed. The same publishers have sent us a proof on vellum (with the *remarque*, a birds'-nest and birds) from M. Damman's large etching after J. F. Millet's '*La Becquée*,' a scene at a cottage door where a woman is feeding her three chick-like children with a spoon. The hand of M. Damman is a little too heavy for the Millet, which is not one of that painter's best or most interesting works. While the engraver has given us, with spirit and truth, the pretty and natural actions and faces of the children, and the attitude of their mother has lost nothing in his translation, it is manifest that the print errs in rendering the light parts with excess of darkness, and in overloading the stone wall with details so that, especially in the nearer part, it is cut up where breadth was desirable. A similar fault occurs in the ground, crowded with incidents as it is, and even in the children's clothes, which ought to be broader and simpler.

The Berlin Photographic Company, New Bond Street, have published a signed proof of a plate in photogravure after Mr. Alma Tadema's '*The Shrine of Venus*,' now at the Academy, which we have already described. The print is a highly successful reproduction, and, short of fine etching or engraving, no better transcript could be looked for. The expressions of the faces, on which so much depends that some observers, not studying them in the picture, have failed to grasp its humour, are first rate.

The print, good as it is, does not give all the crisp and firm touching of the artist; and the girls' dresses are not quite dark enough in tone to reproduce perfectly the chiaroscuro of a charming picture.

THE TOMB OF ALEXANDER.

Fitzwilliam Museum, Cambridge, May 28, 1889.

WHEN I remember the doubts I entertained as to the value of the works that were heralded into the world as belonging to the tomb of Alexander, I can thoroughly sympathize with the sceptical attitude maintained by archaeologists here towards the discoveries of Sidon.

I have recently been at Constantinople, and have been shown the photographs of the sarcophagi by Hamdy Bey. I think it right to record my conviction that the discovery seems to me one of the most important made in this century. Nay, I venture to believe that, excepting the Elgin marbles and the Hermes of Praxiteles at Olympia, no works of ancient Greek art have been found of greater artistic interest and merit.

There are several sarcophagi of various dates, showing an interesting development of tombs of the Lycian type, some reminding us of the monuments from Xanthos in the British Museum. But there is one of supreme beauty with pediments containing reliefs, on which the polychromatic additions are wonderfully preserved. These reliefs are unique in character. In style they remind us of the friezes from the mausoleum of Halicarnassus, and can hardly be later than the beginning of the third century B.C.

The subject of one pediment, which contains a representation of a lion hunt, is quite clear, inasmuch as it has an undoubted portrait of Alexander. Now, when we remember that, according to Pliny and Plutarch, a group at Delphi representing the famous lion hunt of Alexander is attributed to Lysippus and Leochares, it is highly probable that some relation subsists between this relief and the bronze group at Delphi. There are also analogies between this group and the famous Neapolitan mosaic. If I remember rightly, a head on the right in this relief reproduces the head on the gold stater of Philip.

The other pediment, also containing a portrait of Alexander, represents the execution of some warrior or prisoner. I do not venture at present to offer an interpretation of this.

Hamdy Bey does not assert positively that this is the tomb of Alexander; but I feel that he will be justified in pointing to the possibility of such being the case.

My acquaintance with the works is merely based upon the photographs. The works themselves are in cases at Constantinople, awaiting the completion of the museum which is being built to house them. We may also hope that, before long, Hamdy Bey's publication of these works will make them properly known to the public. Meanwhile I feel assured that he has done all in his power to act in the interest of science. That he desires to preserve them for his country is a patriotic feeling with which all patriotic men will, or ought to, sympathize.

CHARLES WALDSTEIN.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 1st and 3rd inst. the following, from various collections. Pictures: S. Bough, "Within a Mile of Edinburgh Town," Jock and Jenny making hay, 267*l*. A. Fraser, Loch Achray and Ben Venue, 157*l*. W. E. Lockhart, Gil Blas and the Bishop of Granada, 399*l*. E. Nicol, Bias, 330*l*. Interior of a Shebeen, 215*l*. W. Q. Orchardson, The Forest Pet, 241*l*. J. Pettie, To the Fields he carries her Milk-Pails, 183*l*. T. S. Cooper, A Mountain Scene, with cows and sheep, 168*l*. Canterbury Meadows, with cows and sheep, 189*l*. J. C. Hook, Song and Accompaniment, 693*l*. Sea-weed Gatherers at Iona, 603*l*. W. P. Frith,

Dr. Johnson's Tardy Gallantry, 204*l*. Sir N. Paton, The Pursuit of Pleasure, a Vision of Human Life, 588*l*. Vicat Cole, A Harvest Field, 168*l*. B. W. Leader, Moel Siabod from the River Llugwy, below Capel Curig, 152*l*. A Welsh River Scene, with fishermen and cows, sunset, 157*l*. A Summer Morning, 162*l*. Drawings: B. Foster, The Pet Kitten, 73*l*. Streatley on Thames, 84*l*. E. G. Warren, In the Sweet Hay Time, 42*l*.

At the dispersion of the Collections Dreyfus in Paris on the 29th ult. the following sums were obtained for pictures: M. Berne-Bellecour, Les Tirailleurs de la Seine au Combat de la Malmaison, le 24 Oct., 1870, 25,000 fr. Mlle. R. Bonheur, Famille de Cerfs, 16,000 fr. M. Benjamin-Constant, L'Empereur du Maroc, 14,500 fr. Corot, Paysage des Environs de Ville d'Avray, 12,000 fr.; Les Bouleaux, 14,100 fr. Courbet, Le Retour du Marché, 8,600 fr. Detaille, Bonaparte en Égypte, 31,500 fr. Diaz, La Partie de Boules, 10,500 fr.; Les Trois Petites-Filles, 5,200 fr. M. Heilbuth, Bagatelle, 11,500 fr. M. H. Lévy, Hérodote, 9,100 fr. M. Meissonier, Jeune Homme Lisant, 50,000 fr. De Neuville, Une Surprise aux Environs de Metz, 1870, 13,500 fr. Pettenkofen, Le Marché Hongrois, 16,000 fr.; Les Amoureux, 12,000 fr. Léopold-Robert, Pifferari devant la Madone, 13,500 fr. T. Rousseau, Paysage du Berry, 48,500 fr. C. Troyon, Le Passage du Bac, 100,000 fr.; La Route du Marché, 62,000 fr.; Pâturage, 28,000 fr.; Relais de Chiens, 10,500 fr.; Pêcheurs de Crevettes, 2,220 fr. Vautier, La Noce Alsacienne, 40,000 fr. M. Vibert, Le Départ des Mariés, Espagne, 45,500 fr.; La Sérénade, 12,500 fr.; La Fête de la Madone, 12,000 fr.; Moine cueillant des Radis, 5,200 fr. Murillo, Ste. Rose de Lima, 9,100 fr. Rubens, La Colère d'Achille, 6,000 fr.; La Mort d'Achille, 6,000 fr. Ruysdael, Paysage, 9,500 fr.

Five-3rd Society.

MR. COVENTRY PATMORE'S articles printed in the *St. James's Gazette* during the editorship of Mr. Greenwood have been reprinted under the title of 'Principle in Art,' and about the middle of this month will be published in a volume containing about thirty papers.

THE private view of an exhibition opening to the public on Monday next at the gallery of the Institute of Painters in Water Colours is appointed for to-day (Saturday). It consists of original paintings, drawings, sketches in black, and engravings, the subjects of which are social and political satires dating from the time of Hogarth to the present day.

MESSRS. DOWDESWELL exhibit, for a fortnight only from the 6th and 7th inst., a collection of busts of "our leading men," modelled by Mr. C. Dressler. At the same gallery may be seen water colour drawings of Lough Swilly and other parts of Ireland by Mr. W. W. May.

In the Egyptian Hall, until the 29th inst., an exhibition will remain open of pictures of colonial subjects, views in Canada, Australia, New Zealand, and the South Sea islands, with incidents of life in those regions. The greater number of the works are by Mr. E. Roper; other contributors are the Messrs. A. H. and A. J. Wall, J. H. Allchin, and F. S. Richardson.

At Messrs. Johnstone, Norman & Co.'s galleries in New Bond Street may be seen a considerable number of works of decorative art which, apart from the great merit and beauty of many, are novelties in the best sense of the word. They are all from the United States, and exhibit characteristics of their own, sumptuous colours and admirable finish—the luxuries of craftsmanship of a fine order—being most marked of all. Design of the higher kind which delights in pure and noble form, and the decorations arising from it, are yet to come. At present

even these subtle elements are by no means conspicuous by their absence, as is usually the case in examples of voluptuous design. The works comprise needlework in panels for tapestry, such as the 'Birth of Psyche,' by Miss D. Wheeler, and 'The Winged Moon,' by the same, dexterously drawn and modelled in a flat, shadowless, decorative mode, and coloured with refinement uncommon in such instances. A coloured study for silk hangings by Miss Clark depicts in a quasi-Japanese style a "Dragon" of unexceptionable ferocity, energy, and sumptuous colours, with gold. Among the finest things are the stained-glass panels, remarkable for deep and brilliant hues interfused with opalescence of an amazing charm which was quite unknown to us till now, and precious because it not only tells with exceptional splendour when the examples are seen under transmitted light, but gives a new beauty when they are seen under reflected light, in which ordinary stained glass forfeits, of course, the greater part of its charm. Mr. John La Farge is the ablest designer of panels of this kind, and he has mastered that secret of the coloration of stained glass of varying thicknesses, and, of course, as various depths and brilliance of hues. This secret, which was part of the A B C of mediæval artists, has long been an unfathomable mystery to the greater number of the European tradesmen who make and sell what they call stained-glass windows. Windows they may be, but, unlike the super-splendid panels of Mr. La Farge, they are far from being works of art. The gorgeousness and harmonies of his vitreous jewellery must be seen to be appreciated. We may mention as especially sumptuous and choice No. 5, a "Stained-Glass Panel with a border and inlaid panel of broken jewels"; No. 59, "Pompeian Design," where the opalescent glow is more than usually charming; and No. 9, "Pseudo-Japanese Design with a moon and maple-leaf in the centre, and a border of broken jewels." An embroidered curtain, mainly of silk (93), of roses in a net, by Mrs. Wheeler, is fit for a princess's bridal chamber. Several domestic articles command attention, such as the black and yellow "Tile Stove and Hearth" (61), by Messrs. J. G. and J. F. Low, and Mr. J. Williams's "Wrought Iron Bell" (64). To these have been added a number of works by the Society of American Etchers of New York. Of these it is pleasant to praise 'The Fisherman's Courtship,' by Mr. H. Hamilton; Mr. T. Moran's fine and vigorous 'Mountain of the Holy Cross, Colorado' (103), a rocky gorge and furious cascades, opening a stupendous vista of cloud-wrapped peaks half clad in snow; 'The River hemmed with Waving Trees,' a vista of water, by Mr. H. Farrer; 'White Wings,' craft on a calm sea, by Mr. C. T. Chapman; Mr. W. Sartain's 'An Old Song,' a group about a pianoforte player (113); and Mr. S. Parrish's 'Squall in the Bay of Fundy.' The stove and the stained-glass panels will charm everybody.

MESSRS. PUTTICK & SIMPSON are going to have a sale of copper plates and steel plates, brilliantly polished and framed for hanging on walls. The collection includes a variety of sporting and humorous subjects, and among the portraits is one of Lady Hamilton by Romney.

THE death is announced of M. A. J. Mazerolle, a distinguished pupil of Dupuis and Gleyre. M. Mazerolle first attracted notice as a painter of religious pictures, and obtained a Third Class Medal in 1857, and a *rappel* in 1859 and also in 1861. He was made a Chevalier of the Legion of Honour in 1870 and an Officer in 1880. He was sixty-two years of age.

MEMBERS of the Society for Protecting Ancient Buildings, archaeologists, members of societies for preventing desecration of memorials of the dead, all who respect the dead, their hopes and fears, and all who think that death itself should be a safeguard—those who hope to lie quietly in their own graves, and

desire that rings should not be rent from the fingers of their dead mothers and wives—will do well to read a contribution from Capt. C. H. Powell to *Notes and Queries* of May 25th upon the spoliation of graves in the Caucasus by the savages who have succeeded the civilized peoples who lived, died, and left their tombs to the tender mercies of the barbarian, the greed of the dealer in curiosities, and the vanity of the pedants and coxcombs who buy memorials of the dead and adorn their women with the spoils of graves.

THE varnish (we hope nothing else will go) is to be removed from the surface of Rembrandt's 'Night Watch' in the gallery at Amsterdam, and the picture has been "retired" for the purpose.

THE municipality of Carlsruhe has decided to erect in the city "une maison modèle d'ateliers de peintres" (so says the *Chronique des Arts*), to be opened on October 1st, and comprise on the three lower stories ateliers for male students, on the fourth story one for females. The rents are to be moderate, therefore this is not to be wholly a "boon."

IN digging the foundations of the new Palace of Justice in Rome has been found, at the depth of eight metres, a marble sarcophagus bearing the name of Crepereia Triphena, with the lid still firmly fastened with rivets of iron imbedded in lead. Inside was the skeleton of a woman, upon which were found (1) a pair of gold earrings with pearl pendants; (2) a gold necklace with hooks of *pietra dura*; (3) a large and elegant gold brooch having a carved amethyst representing a stag fighting with a hippocgriff; (4) a thick gold ring with setting of cornelian representing two hands clasped, with two other rings of the same kind, one bearing the name Filetus; (5) a ring composed of two gold circles conjoined, but movable; (6) a long amber spiral pin; (7) two combs of boxwood; (8) a silver box; and a few other objects. With the skeleton lay a very delicately carved *bambino* of hard wood, about thirty centimetres high, and once gilt, the arms and legs being in full relief.

MUSIC

THE WEEK.

ROYAL ITALIAN OPERA.—'Lohengrin,' 'La Traviata,' 'La Sonnambula,' 'Aida,' 'Le Nozze di Figaro.'
HER MAJESTY'S.—'Il Barbiere,' 'La Sonnambula.'
ST. JAMES'S HALL.—Sir Charles Halle's Concert. Richter Concerts.

THOUGH far from perfect, there was much to call for praise in the performance of 'Lohengrin' on Thursday last week. Signor A. d'Andrade is not physically qualified for the principal part, but he did his best, and deserves praise for saving the public from a disappointment consequent upon Mr. McGuckin's inability to appear. Madame Nordica's Elsa was an unqualified success. In voice, appearance, and manner she left nothing whatever to desire, and now that Madame Albani's conception of the part has greatly deteriorated, Madame Nordica must be regarded as the best available exponent of Wagner's beautiful creation. Another very fine impersonation was that of Madame Firsich-Madi as Ortrud, and Signor F. d'Andrade's Telramund also gave great satisfaction. As a matter of course the mounting was on the most liberal scale, though Wagner's stage directions were not always observed. Signor Mancinelli entered more into the spirit of the work than before, and the finest portion of the duet between Ortrud and Frederic was restored to its place.

The performance of 'La Traviata' on

Saturday only deserves mention on account of the reappearance of Madame Albani as Violetta. This is a part in which the pronounced style she has recently adopted is quite in keeping, and she has never rendered it more effectively than on this occasion. On Monday 'La Sonnambula' was revived at the request of Mlle. Van Zandt, who certainly gave a remarkably pure and finished interpretation of the once favourite rôle of Amina. M. Édouard de Reszké sang superbly as the Count, and M. Montariol was fairly satisfactory as Elvino.

M. Jean de Reszké reappeared on Tuesday in 'Aida,' and once more proved himself the greatest of living operatic tenors, his splendid voice being still in perfect preservation. Madame Nordica was graceful and vocally perfect in the titular rôle, and Mlle. Jeanne de Vigne efficiently replaced Madame Scalchi as Amneris, the rest of the cast being the same as on the previous occasion.

A finer performance of 'Le Nozze di Figaro' than that of Wednesday has rarely been heard. Madame Albani as the Countess, Miss Ella Russell as Susanna, Mlle. Van Zandt as Cherubino, Signor F. d'Andrade as the Count, and Signor Cotogni as Figaro were alike so excellent that it would be invidious to praise one at the expense of the others. The accompaniments were rendered with delightful finish under the intelligent direction of Signor Ardit.

THE Haymarket opera-house, refurnished and decorated, is open once more, and with wise and liberal management Mr. Mapleson's season might be a success, as there is plenty of room for two operatic enterprises in London at the present time. Saturday's experience was not calculated to inspire unlimited confidence, and it will be of no use for Mr. Mapleson to rely upon the hackneyed works he is now performing. The rendering of 'Il Barbiere' was by no means without good points. Signor Padilla's Figaro remains a very artistic embodiment, and Signor Vicini's Almaviva was creditable, his voice being free from *tremolo*, and his method on the whole satisfactory. The Rosina, Madame Gargano, is an experienced artist, and she sings the Rossinian roudades with ease, adding embroideries of her own which certainly are not required. Signor Bevnigani is thoroughly at home in this class of opera, and the orchestra was perfectly satisfactory. On Tuesday 'La Sonnambula' was performed for the *début* of Mlle. Pacini, whose very light though well-trained voice would be heard to greater advantage in a smaller theatre. Signor Vicini maintained the favourable opinion previously conceived of him by his careful singing as Elvino.

At his fourth concert, on Friday last week, Sir Charles Halle introduced the second of the newly published quartets of Cherubini. It is in the key of F, and with respect to merit is quite equal to the first of the set. The most noteworthy portions are the trio of the *scherzo*, in which the composer introduces some original *tremolando* effects, and the brightly written *finale*. The *adagio* in D is an expressive movement, and as a whole the work should be warmly welcomed by quartet players. Sir Charles Halle played Schubert's Sonata in B flat, one of the latest and most characteristic works of the composer, but rarely heard on account of its diffuseness, though it is full of beautiful ideas. Madame

Néruda's solo was the familiar *adagio* in F from Spohr's Ninth Concerto, and the concert ended with Dvorák's charming Pianoforte Quartet in D, Op. 23.

The first appearance in London of the gifted German concert-singer Miss Hermine Spies at the Richter Concert on Monday was an almost unqualified success. It is necessary to employ the term "almost," for the initial impression made by Miss Spies was not altogether favourable, her Italian pronunciation in Gluck's "Che farò" being singularly incorrect. But her rendering of *Lieder* by Schubert, Schumann, and Brahms proved her to be an artist of commanding ability. Her voice is not so much a deep contralto, though its compass downward is extensive, as a pure mezzo-soprano, and it is under perfect control, the blending of the chest and falsetto registers showing in itself an uncommon mastery of the art of vocalization. In phrasing, expression, and general intelligence Miss Spies left absolutely nothing to be desired; in her own line she is evidently unsurpassable, and the management could not do better than give her another engagement at the earliest opportunity. The orchestral items of the programme were the overtures to 'Euryanthe' and 'Tannhäuser,' a familiar selection from 'The Nibelungen's Ring,' and Brahms's Symphony in F, No. 3. The whole of the selections were splendidly played, the rendering of the 'Tannhäuser' Overture being especially fine.

MR. PROUT'S NEW CANTATA.

A NEW cantata for men's voices and orchestra, called 'Damon and Phintias,' composed by Mr. Ebenezer Prout, was performed for the first time at the annual concert given by Queen's College, Oxford, on May 31st, for which occasion it was specially written. The two philosophers from whom the work takes its name are represented by tenor and baritone solo voices, and the part of the tyrant Dionysius is assigned to a bass singer. The old Greek legend is arranged in two scenes, the first of which contains Phintias's attempt on the life of Dionysius and his friend's offer to be his surety, while the second embraces the return of Phintias, his pardon, and the request of Dionysius to be admitted to the philosophic brotherhood. Mr. Prout has made excellent use of the dramatic capabilities of the story, and the different musical characterization of the actors is very striking; nothing could well be better than the first song of Dionysius, in which every note seems to express unscrupulous and cynical ferocity, or the calm beauty of the two airs assigned to the trustful Damon. Though the work is divided into numbers in the usual way, this appears to have been done only for the sake of convenience in rehearsal, as the music of each part is continuous. The first part is, on the whole, less intensely dramatic than the second, and is terminated by a very quiet, though very beautiful chorus. In the second part the interest grows from the very first notes of the funeral march with which it commences, and is worked up through a chain of solos and choruses—including a *scena* of considerable dimensions for the baritone—till the whole culminates in a chorus of perfectly irresistible charm, "O love, thou breath of heaven." The soloists, Messrs. A. F. Ferguson, W. Austin, and F. Broadbent, band and chorus, were all alike excellent, and the College Hall was crowded to its utmost capacity. Mr. Prout conducted his own work, and received quite an ovation at the close of the performance. J. H. M.

Musical Gossip.

We regret to learn that St. Michael's College, Tenbury, is in a precarious condition owing to the death of its founder, Sir Frederick Ouseley, who spent the whole of his surplus income upon it. As the work of the institution is thoroughly good it is to be hoped that means will be found for carrying it on. We believe that a movement has already commenced with a view to this object.

By the withdrawal of the new Violin Concerto of Lalo, the programme of Señor Sarasate's concert last Saturday was deprived of its principal feature of interest. How the Spanish performer plays Beethoven's Concerto is well known to amateurs. His other important solo was Saint-Saëns's Concerto No. 3, a somewhat uninteresting work. Tchaikowsky's very lengthy and extravagant overture to 'Romeo and Juliet' was the principal orchestral item.

An excellent concert was given by the clever young violinist Miss Winifred Robinson at the Princes' Hall on Friday afternoon last week. She was assisted in the instrumental portion of her programme by Miss Fanny Davies and Mr. C. H. Allen Gill, the principal works being Mendelssohn's Trio in c minor, and Dvorák's Sonata in F for piano and violin, Op. 57.

MISS HANNA MARIE HANSEN, another child pianist, gave a recital at the Princes' Hall on Monday afternoon. She has decided promise, her touch being already pure and sympathetic, and her ideas concerning the way in which accepted masterpieces should be rendered generally intelligent. But her physical powers are not yet sufficiently developed for public performances, and she would do well to devote the next two or three years exclusively to study.

MRS. FRANCIS RALPH'S first chamber concert at the Æsthetic Gallery, New Bond Street, on Wednesday night, was an artistic success. Excellent performances were given of Dvorák's Piano Quartet in D, Op. 23; Brahms's Sonata in E minor, Op. 38, for piano and violoncello; and Grieg's in F, for piano and violin, Op. 8. Mrs. Ralph, who was once an admired public performer, being, of course, the pianist. The vocal pieces given by Miss Mary Willis and Mr. Shakespeare were commendable alike in selection and execution.

AMONG the concerts of the week which have unfortunately clashed with other events of greater public interest have been those of Signor Denza at the Princes' Hall on Saturday evening; Mlle. Victoria de Bunsen at 19, Harley Street on Monday afternoon; Miss Dorothy Foster at the Steinway Hall on Tuesday afternoon; Miss Fusselle on Tuesday evening at the Princes' Hall; and Mr. Oberthür at the same hall on Wednesday afternoon.

THE performances at Bayreuth this year promise to be more successful, in a material sense, than on any previous occasion, the demand for seats being very large. Over 750 tickets have already been disposed of by Messrs. Chappell & Co.

It is intended to produce Wagner's early opera 'Das Liebesverbot' in Munich, where the success of 'Die Feen' has been considerably greater than was anticipated.

CONCERTS, OPERAS, &c., FOR NEXT WEEK.

- MON. Royal Italian Opera.
TUES. Messrs. Ludwig and Whitehouse's Chamber Concert, 8, Princes' Hall.
— Royal Italian Opera.
— Mr. Lawrence Kellie's Vocal Recital, 8, Steinway Hall.
— Her Majesty's Theatre, 'Il Barbiere,' 8.45.
WED. Señor G. Albeniz's Piano Recital, 3, Princes' Hall.
— Mr. Mapeson's Benefit Concert, 3, Albert Hall.
— Musical Guild Chamber Concert, 8, Kensington Town Hall.
— Miss Lucie Johnstone and Miss Alice Mary Smith's Concert, 8, Steinway Hall.
— Concert in Aid of the Ladies' Jewish Association, 8, Princes' Hall.
— Mlle. Nomi Lorenzi's Concert, 8.30, St. James's Hall.
— Royal Italian Opera.
THURS. M. de Pachmann's Pianoforte Recital, 8, St. James's Hall.
— Miss Spies's Concert, 3, Princes' Hall.
— Miss Marguerite Hall's Concert, 105, Piccadilly.
— Mrs. Charles Yates's Concert, 3.30, 1, Belgrave Square.
— Royal Italian Opera.
FRI. Sir Charles Halle's Chamber Concert, 3, St. James's Hall.
— Mr. Barrington Foote's Concert, 3, Princes' Hall.

- FRI. Royal College of Music Orchestral Concert, 7.30, Alexandra House.
— Royal Italian Opera.
— Madame Thea Sanderini's Concert, 8, Steinway Hall.
SAT. Señor Sarasate's Concert, 3, St. James's Hall.
— Mr. E. H. Thorne's Annual Concert, 3, Princes' Hall.
— Royal Italian Opera.

DRAMA

THE WEEK.

PRINCESS'S.—'True Heart,' a Drama in a Prologue and Three Acts. By Henry Byatt.
STRAND.—Afternoon Representation: 'Doubt,' a Drama in Four Acts. By J. Stanley Little.

THE English purveyor of melodrama, perhaps wisely, troubles himself little about psychology. His characters range themselves under two banners, and no confusion or hesitation is possible. Sometimes in the closing scene, when a *dénouement* is not otherwise obtainable, a deserter crosses from the camp of villainy into that of virtue. Such instances are, however, rare. As a rule, the bad man displays a fidelity to vice worthy of a better cause, while the good man furnishes us glimpses of virtue such as bring back dreams of an age of gold. To the precedent established Mr. Byatt in his 'True Heart' rigidly adheres. It is difficult to acquit the author of an intention to burlesque. The existence of a political motive might, indeed, be surmised, or the play might be regarded as an exposition of views as to the influence of heredity. Sir Ralph Minto, the central character in 'True Heart,' comes, as he owns, of a family that in remote ages obtained its estates and maintained its position by rapine. A long line of distinguished robbers culminates in him. A polished gentleman in exterior, he is a villain "of the deepest dye," and suggests some grotesque conception of Monk Lewis. Beginning by abducting his niece, who stands between him and the secure possession of fraudulently held estates, he sees an opportunity of murdering her mother, and smilingly adopts it. A learned toxicologist, he knows the drugs which "take the reason prisoner." He could apparently give lessons in such matters to Circe or to Comus. His last crime—for in such a man his suicide must be regarded as almost a virtue—is to attempt to drown a shipload of people by putting out the beacon light as they are struggling through tempestuous seas. Some mysterious purpose is to be served by this. It is, however, a little astonishing to find an English baronet, an elderly man in faultless *tenuis* of the day, thus rivalling in cold blood the exploits of Sir Ralph the Rover. With him are associated a son in whom tendencies of race have only begun to develop themselves, but whom cowardice alone prevents from treading in his father's footsteps, and a subordinate in villainy worthy in most respects of his employer.

Against these are opposed the innocent maiden, grown to womanhood and ignorant of her birth and rights; her sailor lover, gallant, impetuous, and indiscreet; her comic defender, who is only prevented from attempting her rescue when her peril is greatest by the need he is under to stop and say laughable things; and such like folk, a hundred times seen and as often applauded.

A series of crimes then are perpetrated before the last act distributes death or other punishment among the wicked, and marriage

or other recompense among the good. The farrago thus obtained was interpreted by actors so capable as Mr. Bassett Roe, Mr. Julian Cross, Mr. Leonard Boyne, Mr. E. W. Garden, Mr. Yorke Stephens, and Miss Helen Leyton, and by the manageress of the theatre, Miss Grace Hawthorne. In one or two situations, in which cleverly devised effects were introduced, it stirred the public. Throughout it was received with favour.

'Doubt' is a simple modernization of 'Othello.' As causeless as that of his predecessor is the jealousy with which Dick Crossley, an English gentleman, is inspired; and as innocent and as indiscreet as her predecessor is Mary Crossley, the unjustly suspected wife. There is no Iago beyond accident, and the demands of Fate are satisfied with the death of Jack Forsyth, otherwise Cassio. The story is tamely treated, and, in spite of some competent acting, but languid interest was inspired. Miss Alma Murray, who is too seldom seen, appeared to some advantage as the wife; Mr. Nutcombe Gould was commendably earnest and free from exaggeration as her husband; and Mr. Stewart Dawson, Miss May Whitty, and other actors were acceptable in the remaining characters.

Dramatic Gossip.

THE French programme at the Gaiety has consisted of 'Gringoire,' monologues, and 'Les Précieuses Ridicules' on Monday, 'Jean Marie' and 'Tartuffe' on Tuesday, 'Frou-Frou' on Wednesday, 'La Dame aux Camélias' on Thursday, 'Dénise' on Friday, and 'Les Surprises du Divorce' this evening. A special performance has also been arranged for this afternoon. On all these occasions, except this evening, Madame Jane Hading has appeared, and M. Coquelin has been seen in all.

'MARAH,' a drama in a prologue and three acts, by Mr. Wm. Sapse, jun., produced at the Prince of Wales's Theatre on the afternoon of Friday in last week, is a rather commonplace melodrama, in which one or two actors of whom the world has heard little attempted parts out of their reach, and one or two competent artists found few opportunities for the development of their talents.

'WHICH WINS?' a four-act comedy by Mr. J. W. Pigott, in which Miss Lingard, Mr. Frank Cooper, Mr. W. F. Hawtrej, and other actors will appear, is promised for Wednesday afternoon next at Terry's Theatre. Other novelties promised at afternoon representations include 'Esther Sandraz,' by Mr. Sydney Grundy, on the 11th at the Prince of Wales's; 'Donellan,' by Col. Innes, on the 13th at the Strand Theatre; and a farce by Mr. Greet, called 'To the Rescue,' and a farcical comedy by Mr. Musgrave, are given on the same day at the Prince of Wales's.

'THE WHITE CARNATION' is the title of a one-act comedieta of Mr. Justin H. McCarthy which was given at the house of Mrs. Campbell Praed. It bears no such resemblance as its title suggests to 'L'Ceillet Blanc' of M. Alphonse Daudet, and is a pleasantly told and touching story of rivalry between two girls, agreeably played by Miss Marion Lea and Miss Violet Vanbrugh, and a youth, presented by Mr. Nutcombe Gould. Thus interpreted it would make an agreeable *lever de rideau* at a theatre.

TO CORRESPONDENTS.—S. M. H.—E. R. B.—J. P. B.—C. W.—J. B.—R. S.—S. W.—J. M. P.—R. C. M.—T. W. E.—received.
No notice can be taken of anonymous communications.

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